THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Henry Irving's Faust Production Eclectically Considered—The Actor's Power Lost in the Tremendous Presence of His Surroundings—The Esoteric Side of Faust—Ellen Terry's Lack of Spirituality as Marguerite—A Benefit at Last for Sara Jewett—A Better Sentiment Prevailing in Respect to Plays and Players.

It is useless to deny that there was some disappointment at Henry Irving's production of Faust.

I participated in it myself.

I think it is possible to acknowledge this and at the same time clearly perceive how meritorious the whole thing was as an eclectic piece of stage art.

Mr. Irving's conception of Mephistopheles, as shown in his manifestation of him, is open to criticism. It did not strike me that he invested the part with the sombre dignity that belonged to it.

Goethe, who tried to embody in some respects the personal devil of the Middle Ages, gave him hoofs, and Mr. Irving, finding it physically impossible to carry out this bit of realism, tries to suggest it in his walk. His carriage is at times exactly that of a biped trying to walk on hoofs.

It is not a flat-footed performance.

Does this appear like trivial criticism? Then see Mr. Irving's extraordinary gait. I think you will find it impossble to shake off the disagreeable and grotesque impression it makes. You ask yourself repeatedly why he goes on his toes; why he bends his knees and "teeters." If it is because he is a spirit, and mortal hath no such gait, one must reflect that he is in mortal guise and conformation and might as well conform to them.

This substitution of banter for deep malicious irony is not unwarranted by Goethe's text; but as the use of Goethe's text necessitates selection in any case, for the simple reason that the whole of it cannot be used, the obtrusion of the familiar and colloquial pleasantries of the devil, which are generally a running satire on mankind, lets the stage representation down from the ideal standard.

I felt on the first night of Faust that a great deal of Irving's power was lost in the tremendous presence of the surroundings. The stage work is so ponderous and complicated and showy that the individualism is dwarfed. The flame-colored figure of Mephisto flits incessantly through the scenes on tiptoe, but it is seldom called upon to assert the intellectual craft and sophistical power of an eminent fiend, and now and then the pure spectacle touches upon mere pantomimic mummery, as in the witches' kitchen, where Mephisto is merely a sort of chorus for the Mumbo Jumbo.

When we leave out the philosophy and the ethical relationship of the persons and come to the mere romance and supernaturalism of the story, I think Mr. Irving's version will be acknowledged to present a strongly and evenly sustained interest with extraordinary illumination of pictorial art.

As Mr. Winter has very properly pointed out in an elaborate essay on this play, written about the time of the production, some reference must be had to Mr. Irving's lofty endeavor and nobility of purpose in all his stage-craft. The actor is trying to make the theatre worthy of the generation of thinkers and workers. He selects the highest themes and employs all the resources of science and art. Trivial criticism, therefore, of his personal peculiarities and the incidental shortcomings in a constantly enlarging repertoire will always appear unworthy of so much good work.

There is an esoteric side to Faust that must be apprehended to clearly see the beauty of the story. I am not sure that the average theatre-goer quite catches it. He is not apt to grasp the typical and allegorical significance of Mephisto any more than he is apt to look upon Hamlet as a concrete representation of man.

The plain-sailing sympathy goes with Gretchen, sheds a tear or two, and consoles itself with the reflection that it isn't true.

But it is, alas! And that is why Faust lives.

Miss Terry, who is the most baffling subject for analysis, does not, in my estimation, shine so lustrously with her lambent personal flame in Marguerite as in some other roles. I long ago classed her as a comedienne of fitful power. In this great ingenue role she did not evince the sustained sweetness and pathos that I was led to expect.

Her naivete was there; but it always is there, let the part be Gretchen or Rosalind or Portia. Something more was needed—shall I call it spirituality? I did not feel that she irradiated the role. Perhaps you will understand me better if I say she did not dominate it. She let it sweep her along on its current of pictures and tableaus and incidents. Her innocence was absolutely without the *vir* of virtue. She did not struggle; she was too abjectly helpless. In the love scene of the garden I think she was at her best, and to say that is to point out her limitations. There are some graces of temperament, some individual charms of behavior about Terry that catch the appreciative eye like a gleam of sunshine on a grey day or a red rose on a Quaker's bosom. For ten minutes she was the Gretchen of story and of the imagination. Her girlish avowal of love, with its mingled modesty and fluttering bird frights, her beautiful trust, her simple faith, tinged with the fears of a pure soul, were all as natural and unpremeditated in effect as they can ever be in reality. But after the garden scene we never again caught this exquisite side of her nature or her art.

The awful pathos of the ending is as far beyond her as the garden scene is beyond—let me say, Clara Morris.

I have sometimes thought when looking at Miss Terry act that we must put her among the buttermilk-and-daisy maids of art, whose arms are shepherds' crooks and whose voices are oaten pipes. Then she has suddenly flashed up with one of those unpremeditated gleams and we all fell to admiring and wondering.

I wonder if genius can be dealt out on the instalment plan.

I suppose it is more or less electrical and has all the vagaries of one of the Brush lights that sometimes leave us in profound darkness without any warning.

Of course, Mephistopheles is a Nihilist and a dynamiter and ought to be a popular character, especially at this time, when all the sentimentalists are working themselves into tears over the Chicago Anarchists. By the way, my good MIRROR, why shouldn't society have a little sympathy and civilization get a tear or two?

I suppose you have noticed that the German Opera has somehow had the edge taken off this season. We don't hear so much of the wealth and fashion that support Wagner. I suppose they had to divide their attention with Harry Miner.

It was a funny idea of Potter's, that of changing her bill on Thursday night. But I understand that the reason she gave for it was that The Martyr would be given on the same night at the Madison Square and she would get rid of those vulgar brutes, the critics.

This gives the critics a chance to get rid of Potter; but they will not be so rude as to say anything about it.

The Martyr will be done before I shall get a chance to write you again. I know the play and can say in advance that it has this merit: it pictures the highest of all human motives, self-abnegation. It is, if you will permit me to use the new slang of the positive philosophers, an *altruistic* play, with strong situations, and shows how dramatic an unselfish love can be; which is a timely lesson when so many of the Positivists are trying to prove that all love is selfish.

Observation of the rehearsals leads me to believe that Stoddart and Mrs. Booth will make hits.

I am glad to observe that Mr. J. M. Hill has taken in hand the project of giving a benefit at the Union Square Theatre to that deserving actress, Miss Sara Jewett, who has been ill for some time. I understood him to say that he intended to produce a play called A Sad Coquette, which, I believe, is a clever adaptation of that beautiful story of Rhoda Broughton's, known to everybody as "Goodbye, Sweetheart"—by all odds the best book she ever wrote.

The moment the project was mentioned by Mr. Hill he sold every box in the house.

To prove to you how the idea struck, I was willing to buy one myself. I'd like to see Sara back on the Union Square stage just for once for the sake of auld lang syne. But I suppose that is impossible.

And speaking of the Union Square, I have just met the indefatigable Charles Palmer, who has been getting up the biggest theatre party ever known. Over sixty Union League men, headed by Chauncey Depew, are to visit Henrietta, and then take Robson and Crane and Bronson Howard to the club house and give them a supper.

Chauncey Depew was as delighted as a boy over it. "Egad! zounds! odds bodkins!" says he, "we'll get rid of going to the Lotos Club for one night, and I can change my remarks, after dinner."

I suppose the American playwright is now entitled to flap his wings. The next step—and that I hear from Steele Mackaye—will be to organize a society of American playwrights.

Apropos of Henrietta: Mr. J. M. Hill did a clever trick in buying back the time held by Mr. Arberg at the Union Square Theatre. The price paid was, I believe, $8,000. This looks as if Henrietta was going to stay at any price.

But I've quite run away, in my chatter, from what I set about to say, which was this—that the priggish side of amusements was a little overdone last season, and there is a more wholesome public sentiment with regard to petted adventurers and society patronage. I protested at the time against the hollowness of estimating Wagner's music by the amount of money represented in the private boxes. But that was the gauge, just as the attempt was made this year to estimate Mrs. Potter's abilities by the number of men in the house who could lead the german.

When one reads such rubbish as this in a daily paper, you can see that the *creme de la creme* criticism has gone all to mush. I cut this from the *Tribune:*

> On Wednesday night the opening of the opera season drew a gorgeous crowd to that Temple of Fashion, the Metropolitan Opera House, and filled the roomy boxes to the limit of comfort. Nearly all the men and women who are prominent in fashionable circles in New York were there. In addition there were Astors, Goelets and the bearers of equally pleasing names, decorating the two magnificent horseshoe curves which sweep from one side of the proscenium arch clear around the house to the other side. Is there anything in this horseshoe curve, by the way, to account for the great good luck of German opera in this town? Whether it will last through the Winter remains to be seen. The season has at least opened brilliantly.

Of course such men as Winter and Krehbiel are not responsible for it.

The stuff belongs to a distinct column of lavender that has to be ladled out whenever there is a new play or a new opera.

One has to admit a glowing sense of pride, if not of awe, at the presence of the Astors and the Goelets "decorating" the "two magnificent horseshoe curves *which sweep from one side of the proscenium arch clear around the house to the other side.*"

This writer, probably a young lady sent there to inspect the fashionable clothes, is so struck with the horseshoe curve that she exclaims, "Is there anything in this horseshoe curve to explain the great good luck of German opera!"

"Yes," I unhesitatingly answer, "there is. Take out the curve, and the bottom will fall out of German opera."

If you could hear the soul agony of some of the Goelets and Astors who are compelled to sit out Wagner three times a week on account of the curve, you would feel a deep and tender pity for the fashionable slaves.

If they were to stay away two or three nights doubts would immediately rise in the minds of the lavender critics as to the merit of Wagner's music.

The better sentiment this year shows itself in the determination of the community to hold all ventures in an art domain subject to the tests of art. It's a good old-fashioned plan, but it will be cruel to some of the divine adventuresses whose insincerity is like the morning star.

I gave Mr. Irving welcome. It is too late in the century to write another essay on Faust, but to all men who seize the great verities of literature and help to keep them newly burning; to all women who think and toil and try to keep on the good work, I cry God speed you; and to all speculators who try to make money under the mask of art, I say beware of honest public sentiment.

Let us, O brave MIRROR! judge all men by their work and not by their following, and then we shall have a place for some of the modest and deserving people in this profession who are like Burns' daisy.

I meant to have said something this week about that great and good man, Kyrle Bellew, but my courage fails me. I have to pass the glittering eye of Mr. Harry Miner, and you know what an eye it is. With all our bravery there are times when the basilisk glare of society gives us pause.

I have nothing against Mr. Bellew, except that he spells curled darling with a "k." It's a weakness of his, and he must have picked it up from Mr. Miner.

I have nothing against sweetness itself, except that it puts all its goods in the show-window.

"My dear sir," said Sweetness to her manager one day, "my bill must be changed. I've worn that red dress two weeks in succession—have you no consideration for the great and lofty motives that actuate me?"

NYM CRINKLE.

LILIAN OLCOTT.

The following is the full company engaged to support William Gillette in The Great Pink Pearl and Editha's Burglar: Mme. De Nancadze, Miss Leslie, Mrs. Germon, Sydney Cowell, Little Elsie, Frank Carlisle, Charles H. Bradshaw, Raymond Holmes, George Cotton and Hardy Vernon. Charles MacGeachy will be in charge.

At the Theatres.

STAR THEATRE—FAUST.

Mephistopheles.....Henry Irving
Faust.....Mr. Alexander
Valentine.....Mr. Glenney
Margaret.....Ellen Terry
Martha.....Mrs. Chippendale

The enthusiasm of the greeting to Mr. Irving on his return to our stage last Monday evening clearly showed that England's foremost manager and actor had lost nothing in the esteem and appreciation of our playgoers during his absence. A splendid audience, composed of the most discriminating and truly representative people in the community, assembled to give him welcome. When he appeared upon the scene the applause and acclamations were loud and prolonged. Miss Terry was not less warmly received. Cordiality and good feeling for one and all composing the Lyceum organization was the order of the night.

It may be truthfully stated that Mr. Irving has honestly conquered the prejudice that obtained among a numerous portion of the public during his first American engagement. Judgment of the extent of his claim to approval was biased by considerations of his glaring defects as an actor. But all have learned that Mr. Irving, despite his personal inadaptability to certain lines of histrionism, is a man of rare artistic purpose and of strong intellectual power. The most prejudiced of his observers having grasped the vast extent and the commanding influence of his work, now recognize his eminently commendable qualities. It is to be regretted, perhaps, that with his mental gifts and his trained perceptions Mr. Irving does not also possess a genius for dramatic expression; for with such a union his impersonations would take rank with his productions, and his name would be handed down as the first of actors in all times and all countries. Mr. Irving's genius lies in another direction; as the master spirit of a theatre there has probably never lived his equal. For proficiency in all the minutiæ of the stage, for fertility of resource and invention, for artistic application of mechanical contrivances to the production of well-nigh perfect pictures, for the unification of every element and the proper use and subordination of every accessory, he is unexcelled. In other words, Mr. Irving is the greatest of stage directors.

In view of the new and needed impulse he has given to the higher forms of stage art, we can the more readily overlook Mr. Irving's shortcomings as an actor. It is the more to his credit that by sheer labor and skill he has commanded admiration and achieved eminence. There are better actors than Mr. Irving, who have done nothing to advance the cause of dramatic art or to educate the public taste. They have been content to prostitute their divine gift by undisguised money-grubbing. Mr. Irving has made the best use of his talents, and every lover of the stage owes him immeasurable respect for what he has done. When he errs as an actor it is generally through inability rather than by misguided intention. He frequently fails to embody that which it is perfectly patent he conceives. Fortunately, he does not offer himself as "the whole show." His representations are well-balanced, and so long as he does not make the mistake of assuming roles that are outside his distinctly marked limitations they are meritorious in a number of respects.

Mr. Irving's representation of Faust, whose fame had been trumpeted for months by the English press, is the least satisfactory of the Lyceum productions with which he has made us acquainted. The character of Mephistopheles sits ill on him, the drama by no means adequately exhibits the dramatic quality of the company, while the spectacular features, although remarkable in their completeness of detail, are not sufficiently attractive to be considered an ample atonement. As a medium for the artistic application of mechanical devices and chromatic embellishment it is interesting. As a foreground for several excellently painted scenes it is notable. But elaborate light effects, scenic transformations and illustrations of mediæval ideas of black art and witchery do not constitute a satisfying dramatic entertainment. The portentous atmosphere, the striking contrasts, the wealth of imagination, the tragic depths, the inner import of Goethe's immortal poem are entirely absent.

Mr. Wills' adaptation is utterly unworthy of his reputation. He has not approached the work with the poet's ardency or the dramatist's appreciation of sustained interest and points for effect. Rather has he seemed to be dominated by the requirements of the stage manager and the carpenter. His arrangement is not even so satisfactory, from a dramatic standpoint, as that of the libretto of Gounod's opera. Mr. Gilbert's version infinitely excels it in poetic beauty as well as adaptability to histrionic purposes.

Aided and abetted by Mr. Wills, Mr. Irving makes Mephistopheles a clown. The malignant spirituality of Goethe's Satan is not even suggested in the personation. The grim humor is turned into low comedy. Mr. Irving presents to us a homely, ungraceful devil, in conventional red, with a deformed walk; a coarse utterance interspersed with clownish grunts; occasionally picturesque, but more resembling a good natured magician than an embodiment of malevolence. According to his own view of the character, Mr. Irving gives it faithful representation. According to Goethe, it is a conception false from beginning to end.

Miss Terry, on the contrary, was a charming Margaret. Although in Wills' version the part is robbed of many of its opportunities, she acted it with never-failing sympathy, feeling and earnestness. Margaret's discovery of the gems, her innocent resort to the daisy to learn if she be truly loved, her agony of shame and sorrow at the foot of the shrine—these were the conspicuously excellent points of the impersonation. The actress was wonderfully girlish in appearance and manner.

Mr. Alexande's Faust was somewhat monotonous in elocution and gesture. Mrs. Chippendale's Martha and Mr. Glenney's Valentine were praiseworthy. The other parts—mere "bits"—were carefully played.

In spite of the shabbiness of some of the scenery it was strikingly artistic. Admirable softness of tone and truth of perspective were noticeable, as they always are in the Lyceum settings. The groupings of the witches in the Brocken scene elicited praise. The chief beauty of the production was in the management of the lights, a matter before alluded to. The deep shadows of the supernatural scenes, the morning radiance and afternoon glow in the gardens of Margaret and Martha, the bluish tinge of the crag of the Brocken—these were all memorable achievements.

On Saturday night Mr. Irving will appear as Matthias in The Bells, and for the first time as Jingle in a bit of "Pickwick."

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STANDARD THEATRE—DOROTHY.

Squire Bantam.....William Hamilton
Geoffrey Wilder.....Eugene Oudin
Harry Sherwood.....John Brand
John Tuppitt.....F. Boudinot
Larcher.....Harry Paulton
Tom Strutt.....J. E. Nash
Dorothy Bantam.....Lillian Russell
Lydia Hawthorne.....Agnes Stone
Mrs. Privett.....Rose Leighton
Phyllis.....Miss Halton

Dorothy was brought out by Mr. Duff on Saturday night before a large and attentive audience. The operetta has had a long run in London, and its score, by Alfred Cellier, and its book, by B. C. Stephenson, were both liberally, and in some instances enthusiastically, commended.

The performance was rather coldly received. It deserved more applause than it got. Mr. Cellier's music is very pretty, sometimes rising above the ordinary comic opera level to the plane of the light opera of the Fra Diavalo type. The score is rich in melody. There are several extremely graceful songs for the soprano, and several trios and concerted numbers of exceptional merit. The style of Mr. Cellier is thoroughly English, and therefore in keeping with the theme.

The story mainly is concerned with the adventures of the daughter of a country Squire, Dorothy Bantam, and her lover Geoffrey Wilder. Their marriage is desired by old Bantam and equally undesired by the young folks, but they meet as strangers and fall mutually in love. Dorothy coquettes with Geoffrey, and the latter and a gay young friend, Harry Sherwood, get into the Squire's house in false character and enjoy themselves accordingly. The plot, in so far as it concerns the trio scapegoats and their midnight adventures in the Squire's house, resembles Erminie. But it is rather stupidly treated by Mr. Stephenson, who seems to lack wit as well as originality.

The cast is excellent in certain respects and weak in others. Miss Russell reappeared, looking as lovely as ever and singing rather better. Agnes Stone, as Lydia, acted acceptably, and sang very well, indeed. She has a sweet, if not powerful, voice, well-trained and flexible. Miss Leighton was amusing as the conventional amorous old woman, Mrs. Privett. Miss Halton, as Phyllis, made an agreeable impression.

Either Mr. Oudin has strained his voice beyond its powers, and it is showing signs of wear, or he was suffering from a cold. It was lacking in clearness and firmness on Saturday, when at several points he sang very badly. He received several encores for his rendering of an interpolated ballad in Act Two. Mr. Brand made a dashing young gallant of the period and Mr. Hamilton a ponderous Squire. To our thinking Mr. Paulton played Lurcher, a bibulous sheriff's officer, with a good deal of humor, although his gags and his style of comedy were too English to suit the American taste. Our people have been treated to such a round of variety-hall buffoonery and horse-play that they have grown to like it and don't know the difference when genuine comic opera fun is given to them. If Mr. Paulton will learn how to do some tricks with bottles, or to introduce the latest slang from the minstrel circle, he may get more laughs. At present he is really too good to be appreciated.

The choruses were excellently drilled and picturesquely grouped. The women looked very attractive in their court costumes and white wigs in Act Two. The band was admirably handled by Signor De Novellis. The orchestration of the piece is musicianly and full of beauty.

Dorothy, even though it has not duplicated the London hit, should have a prosperous run in this city.

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Annie Pixley in The Deacon's Daughter attracted a large and particularly demonstrative audience to the Grand Opera House Monday night. This comedy has lost none of its charm since the production at the Union Square last season. The dialogue is fresh and spirited, and the action lively and interesting. Miss Pixley has never appeared to better advantage than in this play. The leading role thoroughly displays the peculiarly fascinating vein of original humor, which gives vivacity to her characterizations. Her acting is never forced or artificial, but is at all times spontaneous and pleasing, with a marked absence of the broad devices of the conventional soubrette. The supporting company did creditable work.

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The Streets of New York is on exhibition at the Third Avenue Theatre during the current week. George C. Boniface enacted the role of Tom Badger on Monday night with all of his old-time comedy humor, though his voice showed signs of huskiness. His facial expression and comedy art, however, have eluded the destructive fangs of Father Time. Carl Smith as Gideon Bloodgood is rather mechanical and stagey in his villainous efforts. Blanche D. Henshaw gave a taking sketch of Bob the bootblack, and Harry Gilfoil was quite realistic as a New York tough. There was a general tendency to exaggerate the humorous episodes of the piece.

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A very amusing programme, mostly new, was presented at Dockstader's on Monday evening, in which was conspicuous an election skit by Lew Dockstader representing the tactics of the parties who wanted to vote for "Our Fellows" and those who wouldn't "give a Nicoll" for him. The principal feature of the evening was the burlesque of Mrs. Blotter, wherein the whimsically exaggerated vanity of Mlle. de Brass Ear and the self-satisfied strut of Curley Bellows were portrayed to a chorus of laughter.

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At the Windsor Theatre on Monday night the New Fantasma was presented to a large audience that sat and gazed at the numerous mechanical transformations and devices in a state of delightful bewilderment. Laura Burt as Fantasma was a very bewitching fairy queen, and her songs in the third act were received with numerous encores. The other members of the company generally acquitted themselves creditably. The scenery, which seems to be nearly all new, was very attractive, and the costumes ditto.

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The Bunch of Keys is doing a good business at the People's this week.

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The Corsair at the Bijou is a source of perennial delight to the dude who holds possession of the auditorium. His alleged mind finds complete satisfaction in the intellectual beauties of the text and his epicurean eye is feasted with the pink and padded understandings of Mr. Rice's blithesome nymphs.

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This (Thursday) evening the Madison Square stage will be the scene of an important production, The Martyr, D'Ennery's drama. Miss Morris has already presented a version of this play, but it was a slipshod, uneven representation, such as might be expected from a performance where everything is subordinate to the star. The Madison Square piece has been put into English, we believe, by Mr. Cazauran. The rehearsals have been carefully conducted by Manager Palmer himself. Agnes Booth will appear in the character of the self-sacrificing mother.

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Caste will soon be followed by School at Wallack's. The former revival is drawing fairly.

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Mrs. Potter's business has not been "bad" as some papers have maliciously represented. There has not been a rush for seats at the Fifth Avenue, it is true, and yet the receipts have been eminently satisfactory. The selection of Mlle. de Bressier—admittedly poor stuff—for Mrs. Potter's opening was a great mistake. To-night (Thursday) she is to appear in Loyal Love, supported by Messrs. Haworth and Bellew.

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The Marquis, having turned its fiftieth performance at the Casino, is running along prosperously. Mae, Marie and Marion are frisky and fascinating, while the antics of comedian Powers appeal to the risibilities of the crowd.

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There is another good bill at Tony Pastor's this week, including Little Tich and John T. Kelly, who finish their engagements on Saturday evening.

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The fiftieth performance of The Henrietta will be appropriately celebrated on Monday night at the Union Square. Messrs. Hill and Brooks are getting ready some souvenirs.

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Mrs. Yeamans is again in her element—the role of Mrs. Mulligan in Cordelia's Aspirations. This hilarious comedy was brought out again under the pleasantest auspices at the Park on Monday night. Mrs. Yeamans and Mr. Harrigan, Mr. Wild and the other members of the capital company were as enjoyable as usual. The new piece, Pete, will shortly be produced. Mr. Harrigan is working hard on its preparation.

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A Dark Secret has been played for nearly two months at the Academy, and still it draws in a way that gratifies and satisfies the management.

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The engagement of George S. Knight in Rudolph at the Fourteenth Street Theatre will last one week more. It has been deservedly successful.

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The Wife has been materially improved by alterations and excisions. A good deal of time-wasting dialogue is now missing and the people who visit the Lyceum get away at a reasonable hour.

The Musical Mirror.

On Wednesday evening of last week the German Opera company opened their season at the Metropolitan under highly favorable auspices. The audience was large, brilliant, attentive and sympathetic, the applause judicious and hearty, and the representation moved smoothly to its finish without interruption or disaster.

The opera chosen for the opening was well selected. Tristan and Isolde is at once one of Wagner's most characteristic and most impressive works. The theme, though legendary, is not mythologic, and is pregnant with a thrilling human sympathy. The action is singularly simple, yet broad and majestic in treatment. Nothing could well be more direct and intense than the interest of the tale of the Breton knight who—unconsciously to each—loves and is loved by the woman whose affianced husband he has slain in war. In his appointed office of escort bringing home the maiden as the bride of his own sovereign, he, by his official reserve, rouses at once the love and anger of Isolde, and in remorse and despair drinks with her the potion which they both believe the draught of death. Deceived by the cruel kindness of the companion, Brangaene, who substitutes a love-philter for the poison, he gives himself up to a consuming passion for the bride he was set to guard, and in her arms is surprised and wounded by the guards of the injured King. In his Breton castle he languishes for the coming of Isolde and lives just long enough to die in her arms, at the moment when the King has come to bring forgiveness and reconciliation.

Such, in brief outline, is the fine old Breton legend, or rather Wagner's version of it, which has already won such popularity since its first production on our stage a year or two ago. The text—which, as in all his music-dramas, is the composer's own work—has little or nothing of the smooth prettiness of modern sentimental opera. It is rugged, expressive and picturesque, not infrequently a little uncouth, after the manner of the rude sagas which the author imitates.

Of the music, specifically, it becomes us to speak in a deliberative rather than in a sharply critical way. For this there are two excellent reasons. First, as every one knows, the composer himself always deprecated such separate consideration and insisted on the intimate blending which he contemplated between text and score. Secondly, in the present state of musical discussion it is well nigh impossible to take partisan side without exciting misconception and hostility, and risking the sacrifice of that liberal, courteous and really philosophic attitude so necessary in a reflective journal like THE MIRROR. Probably never since the Gluck-Piccini war of the last century has the strife of musical factions raged hotter than during this the new musical Reformation. As usual, in all such dissensions, what should be matters of taste are exaggerated into matters of principle, of intellectual estimate, and personal regard. The Music of the Future brings us, for the present at least, not peace but a sword. The heated champions on either side have cast off discrimination, exception and limitation, and bristle with absolute statements and cast-iron superlatives. It is no rare thing to find pairs of married folk, or friends, or lovers, sitting side by side at a Wagner opera, to one of whom the performance is as the songs of the seraphs, to the other a dreary conglomerate of inconsequent cacophony. In a difference of taste so irreconcilable all unholy sentiments are apt to mingle. The only way to preserve one's self-respect is sometimes to vote your adversary a ninny, and the rash critic who pronounces too candidly for either the pro- or the anti-Wagnerian doctrine is pretty sure to find himself set down by half his friends as either an affected and pompous fanatic or a soulless and ignorant idiot.

Between the two horns of the dilemma the moderate and thoughtful observer, who shuns superlatives and universal statements, who sees, or thinks he sees, the elements of truth on either side, and allows for prejudice, habit and personal temperament, will prefer to say his say with modesty and caution. THE MIRROR would essay, if possible, to speak judicially rather than as an advocate, and if possible hold the balance of criticism with so even a hand as to avoid the charge of cowardly trimming or of offensive partisanship.

From the whole discussion one fact emerges with almost self-evident clearness. To the full enjoyment of Wagner and his school will be needed a considerable period for the development of the musical consciousness of the people. Musical enjoyment, if not precisely a matter of habit, is certainly one of traditional standards and acquired taste. These naturally differ widely in successive ages. The cultivated Greek who thrilled with emotion at the measures of Terpander, would be a good deal bothered, probably, by the brilliant *fioriture* of Rossini. The music lover of a century or two ago, who found his ideal in Gluck, would listen aghast to the dashing strains of Verdi. But for two or three centuries Gluck and Rossini and Verdi have been our accepted standards. The music lover of to-day was brought up in the ideas of the first half of the century. He has learned to expect what was, till a recent period, classical, and his ear is so attuned to the rhythmicic and melodic methods of the period that it is wounded by violent innovations, and, with the best of good will, can find in them neither pleasure nor justification.

Probably, then, it will be necessary for our younger generation to forget, in a certain measure, the conventional methods of the past, and to grow up with minds free to take fresh and unconstrained views of musical construction, before the new school compositions can be widely and thoroughly enjoyed, in anything like a truly popular sense. Most especially will it be necessary, in order to such enjoyment, for the listener to learn to accept the specifically Wagnerian point of view of artistic unity between music and thought. He must frankly renounce the attempt to get from a new school opera that sensuous pleasure for the ear alone which he has demanded from Weber or Bellini, Schubert or Gounod. That this re-generation is not yet very far advanced is clear from the immense proportion of music-lovers, and those neither sensual nor dull, to whom the new-school music, heard without clear appreciation of text and acting, is still as tuneless, discordant and unrefreshing as a Chinese symphony or a Callithumpian serenade. But admitting that the Music of the Future is destined—in the future—to final triumph, it is at least a gratifying sign that it has gained such recognition from its purely symphonic or harmonic side. Multitudes are now stirred to their souls by the orchestral music of Tristan or the Walkyre, who can yet take little or no pleasure in the vocal score. It is a common remark among moderate conservatives of this class that they would enjoy hearing the whole opera played throughout as a symphony, with the voices omitted. Of course this is heresy to the Wagnerian stalwart, but it is at least a large advance on the past.

THE MIRROR asks pardon of its readers for this long and perhaps trite preamble. Platitudinous as it may sound, it is not quite out of place at the opening of a momentous season of German opera in which the new school will have prominent place. We hope not to have frequent need to return to the subject, but it will be at least convenient to be able to recur, occasionally, to the fundamental notions thus clearly enunciated.

* * *

While there must have been a large proportion of hearers among the audience on Wednesday who were more or less puzzled or disconcerted by the discrepancy of the Wagnerian recitative and "continued melody," with their own traditional notions few could fail to be impressed by the lyric grandeur and dramatic unity of the whole work, especially by the beauty and pathos of the second act. Here the intensity of dramatic action and the harmonic sweetness of the score have combined to an effect hardly paralleled probably in any of Wagner's later works—the only ones which he himself considered as rightly illustrating his developed theories.

Frl. Lehmann made a superb Isolde. Her fine voice, sweet or strong and resonant by turns, lends itself to all the changing phases of this complex character, and her statuesque dignity of movement and gesture, with her thorough technical knowledge, lent the fullest effect to the dramatic element—the predominant one—of the role. In the mere matter of physique Frl. Lehmann is a wonder. None but an exceptional nature could stand the wearing labor of some three hours of almost uninterrupted declamation, most of it at the most intense pitch of dramatic inenergy.

The same praise applies in great measure to Herr Niemann. His voice is long past its maturity, but is still strong, resonant and true, and in all his vocal and physical proportions he admirably fills out the large heroic outlines of his legendary personage.

Brandt, Fischer and Robinson did excellent work in the subsidiary roles of Brangaene, Marke and Kurvenal. The setting was rich and appropriate, after the standard of this company, and all accessories satisfactory; though it might have been more lifelike if the conflicting soldiers in the attack on Tristan's castle could have been a little more bloodthirsty and not so palpably afraid of prodding each others' eyes or rapping each other over the knuckles.

* * *

On Friday the troupe went back to a work of the master's earlier manner—the well-known Meistersinger, composed before he had carried out his theories to their logical bitter end, and abolished all conventional device of chorus and concerted numbers. It is the only one of his works, too, where he deliberately aimed at comic, or at least humorous, effect. Oddly enough, the comic element lies exclusively in the vocal score, which is in curious contrast, and sometimes notable discrepancy, with the orchestral work—one of the most beautiful uninterrupted strains of symphonic richness and color known to the operatic stage. Fischer gave a lifelike picture of the bluff, kindly cobbler-poet, Hans Sachs, and Kemlitz put a fair amount of fun into the malice and trickery of the disappointed lover, Beckmesser. Herr Alvary sang the beautiful prize song with great sweetness, though with a sometimes faulty intonation, and Frau Seidl-Kraus was comely, though not otherwise very effective, in the rather *effact* part of Ev[illegible]

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Of the brilliance of the famous procession in the last scene it is possible to speak only from hearsay. The length of the opera and of the *entr'actes* had carried the representation into the small hours, and THE MIRROR, in artistic regards, at least gets terribly misty after midnight. It will always be a difficulty in adapting the Wagnerian dramas to American taste that the four and five hours' sessions, so grateful to the tough Teutonic fibre, are to our more mercurial temperament well-nigh unendurable. The serene divinities of the box circle get over the difficulty by stealing in, after a digestive *demi-tasse*, at nine, and folding their tents promptly at eleven; but the more conscientious parterre and dress circle are fain to sit it out, yawning but undaunted.

* * *

As if to set in clearer light the contrast between the classical and the new schools, the management at the Saturday matinee presented Beethoven's immortal Fidelio to the utter content of a small but appreciative audience. To those who find it an effort to supply the strict attention, the minute knowledge of text and action required by the new-school music, it must have been a grateful interval of aesthetic repose to listen to the full tide of warm, rich melody which sings itself, so to speak, from the opening bar of this great work to the finale. It was beautifully given, as to the principal roles of Leonora and Florestan, by Frl. Lehmann and Herr Niemann. Frl. Lehmann, with a taste and artistic restraint as rare as commendable, "made up" for the boy's part with the severest simplicity, and hardly a touch, if any, of cosmetic or other artificial appliance. It was noticeable how, as usual with strong artists, she warmed to her work as the opera proceeded, her voice gaining in smoothness, tone and volume, and her action in grace and freedom. Niemann was especially strong and dignified as the persecuted prisoner, Florestan.

* * *

The New York Symphony Society, under the leadership of Dr. Walter Damrosch, gave, at the Metropolitan, on Friday afternoon, their rehearsal, and on Saturday evening their first concert for the season. The programme opened with Dvorak's Dramatic Overture, "Husitska" a clever composition pervaded by a certain wild, Slavonic flavor, but more noticeable for poetic fancy than for musical creativeness in the more limited sense. The second number, Litolff's Concerto-Symphonique, for piano and orchestra, No 4, in D minor, introduced to our concert stage a new pianist, M. Camille Gurickx, of Brussels. The first movement, the allegro, was not especially interesting, though it showed M. Gurcikx to be possessed of a peculiarly vital, resonant, singing touch. The adagio and final scherzo were highly pleasing, and the rapid work of the last movement gave good opportunity for the pianist's beautiful refinement and minute delicacy of technique. Unfortunately, he hardly allowed for the immense size of the auditorium and the strength of his orchestra, with the result that his exquisite *pianissimo* was often drowned by the accompaniment.

Herr Johann Elmblad, the new basso of the German Opera company, sang Schubert's "Gruppe aus dem Tartarus" and Schumann's "Zwei Grenadiere" with a very strong but rough voice, and an over dramatic and rather coarse method. He is better on the operatic than on the concert stage. Mozart's ballet music from Idomeneo, lovely with its golden calm and sweetness, and Beethoven's noble Fifth Symphony excellently played by the band, made up the other orchestral numbers.

A Chat With Manager Mack.

Joseph H. Mack, manager of Robert Downing, arrived on Sunday last from Detroit. A number of telegrams and letters, which told of the enormous success of his star, were sufficient cause for the enthusiasm he displayed in an interview with a MIRROR reporter.

"We have been out about ten weeks," he said, "and from the start at the Grand Opera House in this city, in Philadelphia, Pittsburg, Cincinnati, Detroit, Brooklyn and the other large cities we visited, we have met with a success even exceeding our expectations and even greater than last year—something we did not look forward to. If you remember, our business was great then. THE MIRROR speaking of it as a phenomenal success. I think the receipts this season will more than double those of last. Our advance sales have been very large, and where we have played two-night stands everything has been sold before we arrived. Besides The Gladiator, we are playing Julius Caesar and Ingomar. Our Ingomar matinees are crowded by ladies. Mr. Downing certainly has made a great hit in the part he played so successfully with Mary Anderson. We intend in the near future to produce several other tragedies on the same scale as The Gladiator.

"This week we play in Milwaukee, following that city with Minneapolis and St. Paul; then Chicago, Memphis, New Orleans and the South. Following our season there we return to this city, and are negotiating with the managers of the Star Theatre for a date, when we will produce the play of St. Marc, purchased from the E. L. Davenport estate. This play, I think, will suit Mr. Downing exactly. Further, it gives great scope for scenic and costuming effects, besides having three very strong parts for leading people which are almost equal to the principal role."

The first of the series of Sunday evening popular concerts at the Casino will be given on November 20, with the following artists: Mlle. Teresina Tua, violiniste; Max Heinrich, baritone, and Alex. Lambert, pianist, in conjunction with Rudolph Aronson's orchestra of fifty. On the following Tuesday Abbey's concert company will appear.

The Giddy Gusher.

In a frame of mind it is hard perhaps for some people to understand the Gusher begins her work this morning. She has cried—she isn't ashamed of it—she has cried before everybody—on the streets, in the cars, into her soup, all during the acts of Faust, on her pillow, and into her coffee, since Monday evening at seven o'clock. All you who read the Gusher know her weakness—her love for dogs. She never passes a mangy cur in the road without an encouraging pat and kindly word for his miserable condition. For a noble, thoroughbred, loving dog, she has the warmest affection, even when he belongs to someone else. Now, months ago, when the Spring was young and very green, I got from George Jackson, the famous stock raiser of Indianapolis, a pure English mastiff. I have told you in this column before how he came, a big hulking pup, and was loved at once by the dog-loving Gusher. He has grown in grace since the day he was hauled up, stubbornly resisting, the stairs to my room. He has been my constant companion every day since. With a generous diet and the loving care that saw him to bed at night in his fine kennel, with a kiss on his black nose, "Beech," my beauty, had grown a wonder in size and sleekness. Every day he developed more and more intelligence. He was getting over his puppy ways of tearing things to bits. He was affectionate beyond words to tell. When he stood up on his hind legs he was nearly six feet tall. He weighed 130 pounds.

* * *

That big creature the color and size of a tawny lioness, clumsy yet on his young legs, with a coat so loose that any one said on beholding him, "What on earth will he be when he gets his growth?" went hulking off after "Scotty," my white bull, to the depot Monday morning, was caught by an engine rushing past the little station, and flung away from this pleasant world and the mistress who loved him. Not fifteen minutes before, he had walked into my rooms, affectionately climbed upon my shoulder, and told me as plainly as dog could that he was my faithful, constant, loving "Beech."

I can't get him out of my mind. I see his lovely wrinkled forehead and black nose in every window-pane where he used to look in from the piazza and say, "Come out and play," a dozen times a day.

* * *

I was going to have some photos taken of him this week, that he might send to Frank Frayne's "Bull," and Reed's "Peg" and many other professional people's dogs who have sent their dogs' pictures to me. They will all be sorry for me, but no one can know how sorry I am for myself.

* * *

I went to Irving's first-night to look at Faust through tear-smarting eyes. I thought perhaps the disappointment I felt was due to my impaired and melancholy frame of mind; but I read Wheeler's estimate of the performance next day, and knew I was right. Nine times out of ten we think alike and write alike of a play or an actor.

I sat at the Star Monday night heartily disappointed. I sat at the Standard Saturday night full of expectation; for Irving was in a box, and his clear cut, almost cruelly fierce face at times brought to my fancy the possibilities of that countenance in the arch fiend's costume he would wear Monday night. The peculiar stalk we have all seen in his repertoire would go so well in the crimson silk tights of Mephistopheles. The proud, sad tones that we heard in the different characters Mr. Irving has played here, would suit admirably the diabolical diction of the intellectual devil we all expected.

Here comes a chuckling, grinning, skipping Lucifer, tripping about on pointed toes as if he'd been spending the day "at Brooks' Academy learning the steps for Lanagan's ball." You feel rather amazed that he creates the slightest awe or fear in the creatures vomited forth by the rocks. I know if I met such a Devil I should consider him in the same light as Robert Fraser or Tony Denier—as a successful pantomimist.

* * *

When I was a kid the famous Ravels were producing some splendid pantamimes that had Zamiels and Satans and Lucifers and Mephistopheles in 'em. Faust brought back the whole batch. I was sitting open mouthed in Niblo's again to see Mazulm, the Night Owl; Aphrodel, the Magic Pen; Raoul, the Magic Star, and the familiar figure in red was the merry mischief-maker of the pantomime of my childhood. We expected magnificent speeches to stir our hair and accelerate our blood. It seemed as if great intellectual power would exude from Irving's Faust. It seemed as if that cameo-cut face must glow with evil passion as no other face could. But they didn't. He skipped and postured like a ballet-master, and balanced and attitudinized. Two or three times I thought he was going to do a *pas seul*.

* * *

Yes, it was a great disappointment. The jumping rounds of the tatterdemalion crew was not as effective as the infernal regions I saw once in Paris. The lovely women, almost nude, sprang into being behind columns of steam. Wild-eyed, pallid men sought to detain the flying nymphs; but the steam would belch forth with colored lights upon it, and in its midst the living women would fade from the arms of their captors. This scene was the strong point of a spectacular play called The Temptation of—somebody—not Anthony. (A girl asked me once, in a woman's rights meeting, as the granite-faced Susan addressed us, what that trouble was that she had read of her having. She had "heard so many times of the temptation of Anthony.")

People have told me it was worth crossing the Atlantic to see Irving's production of Faust. Well, I wouldn't go to Brooklyn to see it again. The poetry, the intellectual strength of the story, are smothered in old painted canvas. If the real simon-pure original Jacobs denied by Ingersoll and dreaded by Talmage is at all like Irving, I am, for one, not a bit afraid to spend a season at his hotel. I can beat him at his own game. He's a devil to play some unpleasant pranks, but by no means the lad to snatch you without remorse and fry you in your own fat.

* * *

If we had never seen Erminie we should go into raptures over Dorothy; but the *ennui* we began to feel after seeing Erminie twenty times, as everybody did, took possession of the house as the old familiar personages and the old familiar scene and the old familiar situation broke on us in the second act. But some of the music is lovely, and the putting on of the opera is generously beautiful, and Russell's ineffably sweet face and voice fill the evening with pleasure. I wouldn't be surprised if it grew into great favor and made a bigger success than the astute ones now predict for it.

* * *

After all, I'd rather have a play sung to me than talked to me, unless it is a poem, like "The King of Thule." Then I would rather Ellen Terry recited it to me than tried to sing it to me.

Henry's tussle with the bar of a serenade confirmed my opinion that Irving and Terry can never achieve any success in a minstrel troupe.

* * *

Oh, dear! my thoughts turn back from every line to my dead dog—my dear lost "Beech." I'm going away from the place that is so identified with him, and I hope I will in time get over the pain that sits on my heart, and the sorrow that is making me and my column a miserable

* * *

Just as I thought it would turn out, Mrs. Florence uttered no such disparaging words as were set down for her by Western reporters. She writes from Nashville to express the grief she feels that anything she said should have been so misinterpreted and misrepresented.

She says: "I was practically 'pumped,' I am aware; but that I said anything to the detriment of others I deny. I am heart and soul in love with my profession, and would raise my voice and extend my hand to encourage and help those in it rather than cast an implied aspersion upon any actress in the land. . . . In that interview I was so questioned and cross-examined I could not solemnly declare as to what I did say, but I can certainly protest that I never uttered a word derogatory to any lady or ladies who have adopted the stage as a profession. For Mme. Bernhardt especially I have the greatest admiration. Her rare gifts demand it. I feel my many years of association with dramatic art must make its members sure I could be incapable of such injudicious utterances. . . . How my remarks have become magnified into such fiction I cannot explain, and I again give you the assurance that nothing unkindly was ever intended, and it would be impossible for me to disparage an actress. On principle, and for the good of the greatest number, there would be no exception to the rule of my life—'Speak well of a woman or not at all.'"

* * *

Dear Mrs. Florence! I have no doubt this affair has given her much pain. She is a tranquil, home-abiding woman, engrossed by the duties of her profession, living a moonlight sort of life for her husband and a loving circle of tried and trusted friends. I can imagine that the garbled account of her utterances has been a perfect cyclone in her existence.

* * *

But if Mrs Florence is mad at the misconstruction of the interviewer, what do you think the Gusher has to say about a party who has the confounded impudence to take bodily her allusions in THE MIRROR to this affair, and by the interpolation of a few offensive words, make them insulting to the ladies involved!

The steal appears in the *Philadelphia Inquirer* of Sunday last over the signature "Emelia." I don't care who "Emelia" is, I suppose it's a man. It doesn't occur to a woman to carry the art of patchwork into literature. It's a man always who does this newspaper carpentry, and steals his wood and borrows his tools. But if "Emelia" is as big as a barn I'd like to meet him. I'd make a desperate effort to thrash him

The miscreant nastily adds to my statement of Mrs. Florence's domestic habits his own dirty fling at her complexion. He gives an interpolated description of Miss Abbott's mouth. Oh, deliver him up to me! Inveigle him to the office and close the door, and send Silas for a broom to sweep him up when I am done with him.

The spirit of John L. is strong within me. And I pray you set that thieving newspaper carpenter before the enraged and

GIDDY GUSHER.

Gossip of the Town.

Helen Russell and Adele Waters have resigned from Arthur Rehan's company.

Rehearsals of She begin at Niblo's Garden next Monday night.

There will be no matinees of The Wife at the Lyceum Theatre.

Ada Gilman is prepared to accept engagements for her particular line of business.

Marie Petravsky is at liberty for juveniles, soubrettes or ingenues.

A. McCormick has been engaged as business manager of the New Broadway Theatre.

Fay Templeton announces herself at liberty for New York engagements only.

Nadine, a new and original comedy, by Leonard Grover, was recently produced at Liverpool for copyright purposes.

Raymond Holmes and Sydney Cowell have been engaged to support William H. Gillette in The Great Pink Pearl.

Howard Coventry, an English character-actor, has been engaged to play Job in the Hayman-Gillette She production.

Frank Carlyle has been engaged to play the Prince in The Great Pink Pearl in support of Mr. Gillette.

Tony Pastor has engaged Little Tich and the Donnells to travel with him next Summer and Fall.

George Appleby, the tenor, is a recent acquisition to Foster's Boston Ideal Opera company.

P. T. Barnum, Messrs. Bailey and Hutchinson, Charles Stowe and a number of the Nobles of the Mystic Shrine have tendered J. Charles Davis, manager of the People's Theatre, a benefit, which will most probably take place some coming Sunday evening.

Manager William Foote, on behalf of Sweatnam, Rice and Fagan's Minstrels, has written a complimentary letter to Managers Bourlier, of the Masonic Temple Theatre, Louisville, on the excellent conduct of that house before and behind the curtain.

The Sheridan Called Back company is called in. After the usual "reorganization," somewhat protracted, the tour will be resumed at Baltimore Christmas week. Charles Mortimer and Agnes Leonard will be in the leads.

A despatch from O. C. Merriwether announces an immense hit for Aladdin in Utica. This was the opening of Manager John A. Ellsler's revived spectacular drama, the first production of which took place thirty years ago.

Work is progressing on the extensive improvements at the Broadway exit of the Casino. The exit is to be constructed entirely of stone and iron, will be thoroughly fireproof, ten feet in width, and will be finished in February.

The Soggarth, under the management of C. B. Welles, opens at Syracuse on Nov. 21. Included in the company are Adele Belgarde, Lillian Conway, Miss White, Luke Martin, stage manager; Henry Vandenhoff, Henry Holland and Burr McIntosh.

John Hazelrigg's success in his new comedy, One Million Dollars, is such that he can have all the return dates he wants. Not only is the play very well received, but press and public comment favorably on the appearance of the company on and off the stage—gentlemanly and ladylike, well-dressed, etc. Manager Chapman sends THE MIRROR some half a dozen letters from managers requesting return dates. The company will appear at Poole's Theatre, New York, on Dec. 12.

The Redmund-Barry company will play four weeks at Niblo's Garden, opening on May 21, and appearing in a spectacular production of Rene, the Huguenot Captain. The ballet will be augmented, many novelties presented, and special scenery gotten up. Business has been excellent with this company on the New England circuit. Next week it opens a tour South on its own special car "Rene." California will be visited in the Spring.

There was almost a panic in Wallack's Theatre at the Saturday matinee of Caste. During the last act a piece of crepe caught fire, and but for the presence of mind of a gentleman in the audience and T. W. Robertson (Sam Gerridge) serious results might have ensued. The gentleman quietly walked down to the orchestra and called Mr. Robertson's attention to the flames, when the actor calmly walked forward and threw the burning crepe into a fire-place.

It is now settled that Charles Warner will not come to this country for another year He has signed a contract with Messrs Garner, Williamson and Musgrove, the Australian managers, for six months, and will appear at the Theatre Royal, Melbourne, at the end of February next, in Charles Reade's Drink, and later on in a new drama by Henry Pettitt, especially written for him, entitled Advance, Australia!

Right's Right, an English melodrama, by C. A. Clarke and George Hoey, was given a first American production at a matinee at Bunnell's Grand Opera House, New Haven, last Monday. The play was well received by a fair afternoon audience, but in the evening the house was packed by a very demonstrative gathering. The play is the property of Dominick Murray, who appeared in the star role of John Mayne a Yorkshireman, and easily carried the audience with him in one of those characters for which he is so well adapted. The plot of Right's Right was given in THE MIRROR some time ago. Mr. Murray will present the drama at Poole's Theatre next week.

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Robertson's beautiful Comedy,
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Characters by Messrs Osmond Tearle, E. D. Ward Charles Groves, T. W. Robertson, Miss Rose Coghlan, Mme Ponisi and Mrs. Abbey.
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THE WIFE.
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THE WIFE.
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POSITIVELY NO ADVANCE IN PRICES.

PROVINCIAL.

BOSTON.

A Run of Luck, at the Boston, shows splendid staying qualities. Night after night the house is crowded, and the audiences seem never to tire of the splendid effects and capital acting. All American rights in the play are controlled by Manager Tompkins. Applications have been made by managers in several of the larger cities for its reproduction, and before the close of the season half a dozen cos. in the country may be trying their luck at it. It presents unusual difficulties, from the fact that perfectly trained horses are not to be picked up in any market.

At the Museum Sophia is on its fourth week with the prospect of a fifth and sixth, and at the Park Charles Hoyt's Hole in the Ground is doing a good business, which will come to an end on Saturday.

Joseph Jefferson began a week's engagement at the Globe Monday evening, opening in The Cricket on the Hearth, with Lend Me Five Shillings as an afterpiece. Mr. Jefferson's Caleb Plummer is every bit as effective as his Rip Van Winkle, and it is comfort to his audience to see him occasionally in something else. Rip, however, will turn up on Wednesday evening and will hold the stage through the rest of the week. Jefferson will be followed by Lights o' London.

The second anniversary of the opening of the Hollis Street Theatre occurs 9. In the two years of its existence this charming place of amusement has amply proved its right to exist, and there is no more popular theatre to-day in the City of Boston. It has been successful from the first; so successful that its owner, Mr. Brigham, has secured two adjoining estates in its rear, with the intention of building a large annex to the stage and making another outlet to the theatre on Cannon street. The annex will be separated from the main building by a brick wall and double iron doors. It will contain a scene room 40x80 feet, with a height of 25 feet; a star drawing-room on the stage floor, with other dressing-rooms, wardrobe rooms, etc. Boucicault finishes his four weeks' engagement at this house on Saturday, playing The Colleen Bawn during the entire week. Monday, 14, the management will put on Upside Down, with the Dalys. This piece, the joint production of John J. McNally and Thomas Daly, has had a tremendous success on the road, and is said to be one of the best things of its kind yet produced.

At the Windsor this week the attraction is the Gold King, the principal character in which is assumed by W. J. Thompson.

The veteran actor and elocutionist, James E. Murdock, is to begin a series of readings from Shakespeare and modern authors at Chickering Hall on Saturday evening next Notwithstanding his seventy-five years, Mr. Murdock is straight as an arrow and his voice has the same clear ring of thirty years ago.

PHILADELPHIA.

The past has been a week of good attractions and corresponding business. The Still Alarm, at the Chestnut Street Theatre, has played nightly to good houses; but public opinion has been divided as the merits of the play. It certainly seems to contain within it the elements of success, and it was undoubtedly built to attain that end, it is only worth while to consider how and why the result has been accomplished. When under different circumstances I might find in the play much to condemn, I freely acknowledge that in taking a broad view of it I find much to admire. If the incidents are familiar it is only because they are the incidents of every-day life, and in fact the chief charm of the play to me is the naturalness of its leading characters. The dialogue is crisp and pungent, and suited to the lips that speak it. There is a straightforward manliness about Jack Manly, a heartiness, frankness and impressiveness that wins us from the start, and causes us to follow him with sympathetic interest all through the story. He does hasty, impulsive things with an occasional flavor of unrighteousness about them which make him seem very human, and make us flatter ourselves he is very much like us. The quick resolve and suddenly concentrated fury which causes him to shatter the window-sash at the end of the second act draws him closer to our hearts than would a thousand noble resolves of future vengeance. But, of course, the feature of the play is the steam fire-engine and trained horses, and the stirring scene that follows the sounding of the gong. It is all very real, and can never fail to excite unbounded enthusiasm.

There is nothing we more enjoy upon the stage than the presentation of some object familiar to our daily lives, and the playwright has wrought with success who has taken ordinary incidents and things and made them factors in building and embellishing a dramatic story.

The play was well acted. Harry Lacy gave a strong impression of the brave, honest and big-souled Jack Manly. I see, however, no reason why he should use the speech of a Southerner, unless it is because he speaks it well and musically. Walter Dennis was natural, nonchalant and effective as John Bird, and showed all through lines that he had given the part conscientious study. Jos. Wilkes was capital as Doc Wilbur. The ladies in the cast filled their roles acceptably, and there were no shortcomings deserving of mention. The weakest lines in the play are the qualifying remarks spoken by Jack in his interview with Bird in the engine-house. They are meaningless and utterly irrelevant so long as Jack is ignorant of his visitor's identity, and detract from transparent honesty of the character. Taken in all the play is full of interest, and well calculated to win popular favor. The Still Alarm remains another week. Nat C. Goodwin 14.

At the Arch Street Theatre Frank Daniels made a decided hit with Little Puck, and played to the capacity of the house. I was much pleased with the play and with the performance. The theme upon which the play is constructed has the charm of novelty, and offers possibilities for fun-making, which have not been neglected. Mr. Daniels achieved an artistic as well as a popular success. Although surrounded by temptation to descend into extravagance or buffoonery, he never overstepped the lines of legitimate comedy, and within those lines he was genuinely funny and vastly entertaining. He never lost sight of the mental characteristics of the man while dwelling within the body of the boy. There was much amusement afforded by his precocious seriousness, his old-fashioned mannerisms and mature fashion of speech. His support was good, except Charles W. Swain, who was very tame as Billy Gilledge, the hopeful son. The play can be and doubtless will be greatly improved. At present the second act is too long and barely escapes being a trifle tedious The last act particularly needs reconstruction, as it is now almost devoid of incident. The changes of character should be made more quickly, and would thus be much more effective. But the play, in spite of a few faults, is very good, and as a psychological drama it has this great advantage over others so called—that it does not aim to teach any new truth, but is a pleasant mental conceit the sole mission of which is to amuse. This week The Golden Giant; 14, Joseph Jefferson.

Kate Castleton once more exhibited her Crazy Patch to the patrons of the Walnut Street Theatre, and certainly had no reason to complain of the financial results. I have always admired Miss Castleton's acting. I like her quiet, deliberate and demure method. She is not a great singer, but she uses her voice well and speaks her words with distinct articulation and incisiveness. I cannot imagine that anybody could give more effect to her song, "Excuse Me, I'll Tell You No More." It is a triumph of archness and suggestiveness. There is a fascinating and tantalizing sensuousness about her that is rendered simply exasperating by her regretful and deprecating glances. Eddie Foy, James T. Kelly and Harry C. Rattenberry, who have replaced the seceding trio, all did extremely well, and it is not worth while to indulge in comparisons while the work of these gentlemen is so satisfactory. The rest of the cast was fairly good. Mantell in Monbars 14.

At the Chestnut Street Opera House the McCaull Opera co. continued to present Bellman to good houses. The opera was well liked here, and this, the last week of its run, showed but little falling off in business. On Saturday night the artists were called before the curtain and De Wolf Hopper was forced to make a speech. This week is the last of the McCaull season, and the new Hindoo comic opera, The Begum, will be given in handsome style and with a great cast, added to the already strong co. Held by the Enemy 14.

McNish, Johnson and Slavin's Minstrels played to big business at the National Theatre. They gave a good entertainment. This week On the Frontier; 14, Hoodman Blind.

Eleanor; or, The Smith Family closed its season at the Broad Street Theatre without having advanced very far toward either fame or fortune. This week Richard C. White will present his dramatization of She.

The New American Specialty co. crowded the Central Theatre all the week. Among the prominent performers were Andy and Annie Hughes and the American Four. A good bill was presented. This week, Harry Williams co.

Charlotte Thompson presented Jane to good business at Forepaugh's Theatre. This week The Pavements of Paris; The Martyr 14.

At the Continental Theatre Charles A. Gardner appeared in Karl the Peddler. He crowded the lower part of the house, but played to light galleries. This week, Wages of Sin; 14, Silver King.

Under the Gaslight played to excellent business at the Lyceum Theatre. This week, Zitka; 14, P. F. Baker in Chris and Lena.

Carncross' Eleventh Street Opera House was crowded as usual. The new burlesque, Scenes at Atlantic City; or, The Last Days of Pompeii, made a great hit.

Mention: Messrs. Zimmerman and Nixon have arranged with the National Opera co. for a series of performances this week at the Academy of Music. The season will open with Nero, which will be followed by the Queen of Sheba, Lohengrin, Tannhauser and Faust. At the same house, 14, Manager Fleishman will present Imre Kiralfy's spectacular drama, Lagardere. On Thursday afternoon next a complimentary benefit will be tendered to C. D. Hess at the Chestnut Street Opera House.—I am informed that George C. Brotherton has secured the English burlesque of Faust, which was produced in London a year ago. He will shortly make a tour of the principal cities with it, with Al. S. Phillips in the leading role. His co. will be known as the Temple Theatre Burlesque co.—Joseph Jefferson and Nat Goodwin will both appear here as Mr. Golightly week of 14.—Burr W. McIntosh, actor and journalist, of this city, has accepted an engagement to play the part of the English major in the forthcoming production of The Soggarth. Mr. McIntosh is a splendid fellow, who has the advantages of youth, manly size and good looks. He is an athlete who during his college terms, made several records that yet remain unbroken. I commend him to the knights of the pen everywhere.—Reilly and Wood's comb. was to have appeared last week at the Central Theatre, but their date was cancelled by Manager W. J. Gilmore. As they have published a card, which seems to do Mr. Gilmore injustice, I am glad to have the opportunity of giving his version of the matter. Mr. Gilmore claims that Reilly and Nelson, proprietors of the show, desired to make a contract with him to share even, to which he objected without a guarantee. They then proposed and agreed to deposit, one week before their opening at his house, in any bank that he should name, the sum of $2,000 to his credit. Having failed to keep their agreement he telegraphed them concerning it, and failing to receive a satisfactory response, cancelled the date and secured another attraction.

NEW ORLEANS.

The business done at the theatres last week was as good as any since the opening of the season. All this has a tendency to make managers feel jubilant.

My Geraldine was seen at the Academy of Music. This engagement was invested with particular interest, not only on account of the re-appearance of Mrs. Dion Boucicault, after a long absence, but because the play was by Bartley Campbell. My Geraldine is evidently not Campbell's best effort; yet it possesses real merit and seems to please.

Mrs. Boucicault was given a hearty welcome by those who remembered her as the star of the old Gaiety Theatre away back in the 'fifties, and by those who did not. Time has dealt as leniently with Mrs. Boucicault as with any one, yet his ravages are to be seen, and I think it a mistake for her to go on as a colleen without any make-up. Her acting powers, however, have not been impaired, and during the scene where she pleads for her child many an eye was wet with honest tears. Duncan B. Harrison hardly imparts enough force to the role of Phil. Carroll. He has a pleasing voice, but it is most too subdued. Of the support, Charles Warren as Teddy Cregan and Lavinia White as Geraldine received frequent applause. Aubrey Boucicault does the cripple, Larry Lone, nicely. Mabel Sterling this week.

The two weeks' engagement at the St. Charles Theatre of Professor Bristol's horses terminated 6. They seemed to have "caught the town" and almost everybody went to see them. The second week was even better than the first. While here a little baby colt was born to one of his smallest ponies. It is about the size of a puppy and frisks about the stage in the wake of its mamma in a most lively and independent manner. Gilmore's Devil's Auction this week, Haverly's Minstrels next.

Ezra Kendall's Pair of Kids at the Avenue Theatre last week is a standing example of the degeneracy of the stage. I am not an extremist, neither am I a sorehead, but I think that if such plays (?) as A Pair of Kids, Two Old Cronies and others were expurgated from it the stage would be much better off. Still it must be said that they draw big houses. Ezra Kendall has the reputation of being a clever and amusing, but at others he is exceedingly tiresome. The Montenegro Family of Musicians comb. this week. Gray and Stevens next.

If Faranta could get such attractions as J. T. Little's World every week his patrons would have little to complain of. The play was put on in fine style. Co. in support of Mr. Little is fair. Plum Pudding, whatever that is, this week.

The Nashville Students, a troupe of genuine male and female negroes, who sing plantation melodies and dance break-downs in the good old style, appeared in Theatre No. 1 of Eugene Robinson's Museum. There were some new curiosities to be seen in the curio hall.

Jetties: In a telegram to the *Picayune*, Jake Tannenbaum announced that he has not made a bid for the lease of the Grand Opera House. The time allotted for the sending in of bids expired Nov. 1, and the name of the lessee will doubtless be announced shortly. Up to a short time ago, Mr. Bidwell was undecided whether he would renew his lease or give the theatre up.—Billy Barry was greatly pleased with the way he was treated while here. He says that Marsh Redon is the prince of good fellows that he was well satisfied with the business done by Mr. Fay and himself, and that they would surely return next season —Thomas W. Keene and co. passed through the city last week on their way to Galveston. Great regret was evidenced at Mr. Keene giving us the go-by. He would certainly have done well, if for no other reason than because Joseph Wheelock, than whom in the eyes of New Orleans, there is no better actor, was with him. Perhaps he will come later in the season.—Charley Williams, who has a partner in the joys and sorrows of Ezra Kendall ever since that actor burst upon us as a star, has been here and gone. He says business is booming. I sometimes wonder if I will ever meet a manager whose star or co. is not doing the best business on the road.—When Edgar Selden was in New Orleans he read McKenna's Flirtation, the new comedy that he has written for Barry and Fay to a party of friends of which I was one. Listening to the reading of a play is generally a very tiresome piece of business, and I always try to get out of it, but in this case it was a real pleasure, not only because the play was good, but because it was read well. Mr. Selden is an actor and read each character just as he intends it to be played. If I was a betting man and could get some one to bet with me I would wager all I possess that McKenna's Flirtation is going to be a success. The play is a comedy, not horseplay, but pure, straight, legitimate comedy. It deals with New York life, is in three acts, contains ten characters, each a study and there with a reason. The plot, while not being particularly new, is exceedingly well developed and ingeniously worked out. Barry and Fay are pleased with the play and anxious to produce it. It will be produced in New York Christmas week. If it is a go it will be given a run. Four weeks in April have been secured for it at the Bush Street Theatre, San Francisco. Mr. Selden has written five songs to be sung during the performance. One of them, "My Loved One," was sung by Louise Sanford in Mulcahey's Big Party. It received four or five encores and made a big hit Mr. Selden is also at work on a play for Robert Mantell —Frederick Mange's French Opera Troupe has arrived from Paris. The season will begin Nov. 15. Mr. Mange, accompanied by a number of friends, went down to the Jetties to meet the co. They came direct from Bordeaux.—Jeffreys Lewis will open the Grand Opera House Nov. 13 with La Belle Russe. Her engagement is for two weeks in a repertoire.

ST. LOUIS.

It was predicted that last week the theatres, with the exception of the Olympic, at which place Booth and Barrett appeared, would play to losing business. The false prophet was abroad, and the Grand had more people inside its walls than the Olympic.

Booth and Barrett have come and gone, and it has been decided by the attendance last week at the Olympic that, even at advanced prices, where two or more stars combine, they will play before large audiences. The repertoire consisted of Hamlet, Othello, Merchant of Venice, King Lear and Julius Cæsar. The local critics vied with each other inventing dissertations on Shakespeare instead of criticism. Mr. Booth was at his best in Hamlet, while Mr. Barrett's best role was Cassius. John A. Lane's best role was Julius Cæsar. Charles Hanford gave a fine rendition of Horatio in Hamlet. Owen Fawcett was equally good as the Fool in Lear and Launcelot Gobbo in the Merchant of Venice. Of the ladies Miriam O'Leary, Minna K. Gale and Gertrude Kellogg did the most effective work. In the co. was a young man, a native of this city, who was engaged for the smallest parts. He has been promoted twice. Beaumont Smith is his name, and he is a son of General A. J. Smith, our City Auditor. James O'Neill this week; Richard Mansfield next.

Jim the Penman opened at the Grand last week to a great reception. In spite of the predictions of the old first nighters, the house was packed and all the boxes taken. Every night of the week and both matinees saw the house crowded. S. R. O. sign hung out on three of the evenings. Joseph E. Whiting gave a very natural rendition of the difficult role of James Ralston. Charles Overton was a fine Louis Percival. The Captain Redwood of W. J. Ferguson was very amusing. Junius Booth gave a neat rendition of Jack Ralston. Ada Dyas was very effective as Nina, and in the strong scenes of the play was the recipient of almost an ovation. Kate Ferguson was good as Mrs. Chapstone. Vernona Jarbeau appeared one night 6.

Zozo, at Pope's, did good business. George Adams, as G. W. Knowall, was "sorry he spoke" to the amusement of large audiences. Pauline Montegriffo made a stately Fairy Queen, and used her fine contralto voice to good advantage. Toma Hanlon made a hit as the naughty school-girl. The costumes were rich and the girls were pretty; consequently the parquet led in the encores. A Great Wrong this week. Effie Ellsler next.

Under the Lash, a fair melodrama, drew well at the Standard. Helen Vincent as the blind girl was excellent, and Jennie Haslam, as Kittie, was good. The trained dogs captured the most applause. Philip Lyndon is a painstaking actor. Eloped this week. Hyde and Behman next.

Tony Denier's Humpty Dumpty played to good houses at the People's. The specialty part was very good. Marie Gilchrist made a hit in her dancing. Patti Rosa this week.

Cues: Tobogganing cancelled at the Grand for this week, and the theatre will remain closed. Jim the Penman plays a return date at the Grand in March.—Ed. Zimmerman is here in the interest of Monte Cristo.—William Black, business representative of A Great Wrong, is billing the town.—This city has been a haven for creditors of travelling cos. Sweatnam and Rice's Minstrels felt the clutch of the law while here, and J. L. Spalding retaliates by suing out a warrant against the ambitious constable for breaking in the stage-door and the free use of a revolver.

CLEVELAND.

Sardon's fine play, Dolores, was given in peculiar form all the week at the Opera House to large business. Two grand ballets are sandwiched into the piece by Bolossy Kiralfy, who personally manages. The piece was magnificently put on. Newton Gotthold as Count de Bysoor and John T. Malone as Karloo made hits. The title role was taken by that accomplished actress, Eleanor Carey. Mr. and Mrs. W. J. Florence 11-12, Booth and Barrett 14.

Emmet and the perennial Fritz crowded the Park all the week. Mr. Emmet defies, apparently, the ravages of time and is as fascinating and melodious as ever. The comedian confesses to fifty years. Evans and Hoey 7, Gorman Brothers' Minstrels 14, Conried's Gypsy Baron 17.

Frank Frayne, his lion, hyenas, dogs, wolves and the rest of a well assorted menagerie has done well at the Columbia in his repertoire of well known plays. Reilly and Woods' co. 14, Two Johns 21.

At the Cleveland, Frankie Bishop has had a large week with her pieces, Muggs' Landing and Gyp. The latter was successfully produced Wednesday. It is the usual specialty play, with commonplace situations and familiar plot. Miss Bishop is a favorite here, and with her comedian, Alf. McDowell, did artistic work. Hallen and Hart's co. 14.

Mention: G. M. Wood, husband and manager of the English actress, Marguerite St. John, has undertaken a big contract—namely, to whip all the blooming dramatic writers of the country who shall say aught against Miss St. John's more or less transcendant abilities. Mr. Wood was around with his eyes streaked with ber-lood the past week, looking for the *Plain Dealer* critic. Wood says that paper must retract or be snuffed out.—Capt. Martin Van Burrn Bates, the giant, and his wife (*nee* Miss Swan) also a big one, were in town this week. The Captain owns a stock farm at Seville, and will not go on the road again.—The Bostonians, composing old members of the Boston Ideals, will sing at the Opera House Thanksgiving week.—At Drew's Dime Museum 14 John Bass, the ossified man, the Highley's huge boa-constrictor, dog-faced monkeys, etc —The Winter Garden and Grand Central are playing to big business with loud variety shows.—John E. Brand, of this city, writes that he will sing in the New York production of Dorothy.

SAN FRANCISCO.

Nov. 1, 1887.

Faithful Hearts, at the Baldwin, was made notable last week only by the reappearance of Kate Forsyth after a serious illness. Charlie Reed prevented the failure of Rag Baby at the Bush. Mixed ran a second week at the Alcazar. Falka is still on at the Tivoli. Last night there was a new bill at all the open houses, while two others, the Grand and the California, were reopened, thus presenting for public favor five regular theatres and two opera houses. The novelties last night were at the California and the Bush. At the Bush, Rosina Vokes and her company gave three selections, In Honor Bound, My Milliner's Bill, and A Double Lesson completed.

At the California the house-warming was attended by a large crowd, the theatre looking clean and inviting after the over-hauling Manager Bouvier and his frater, E. J. Abraham, had given it. The bills say the latter is business manager of the California, and I saw that Charlie Frye and Ed. Kilday were proprietors of the box office, with the ever acceptable Frank Bowton at the door. Her Atonement was the bill, and powerfully cast and splendidly staged it was, too.

The Grand was again thrown open last night, under Charlie Hall's and the Bush Street management, with Frank Mayo and co. in Davy Crockett. Prices are low but the attraction isn't; neither is Mayo. Next week, Streets of New York.

Miss Mather reappeared last night at the Baldwin in Juliet, with almost the same co. that she brought with her last year. As Frederick Paulding, Milnes Levick and Mrs. Sol Smith are still in the support, it is good. Miss Mather's season is for a few weeks only. Dixey next.

The Ticket-of Leave Man was brought out at the Alcazar last night with a cast in which I notice the first appearance of pretty Rose Harrison. Edwin Thorne was the Bob Brierly. Milton Nobles 14.

Faust is the opera this week at the Orpheum.

Coast Drift: Allen Quartermain will break out next week in two spots—the Tivoli and the Orpheum. Each is a local adaptation.—The following are some of the Baldwin's bookings for the season: Dixey in Adonis, James O'Neill, Kiralfy's Dolores, Carleton Opera co., Booth and Barrett, Mrs. Langtry, Annie Pixley and Mme. Modjeska.—Felix Morris was extended a warm and cordial welcome from an enthusiastic audience at the Bush last evening—which proved to him how well he was remembered.—The Sheridan Dramatic Club present Francesca da Rimini and Marble Heart at the Bush Street Theatre Nov. 6; 13 and 20 Frank Mayo will be seen as Badger in The Streets of New York. After Davy Crockett.—Rosabel Morrison has made herself a great favorite during the Baldwin engagement, and will, no doubt, continue to do so as a member of the California stock company.—Kate Forsyth has entirely recovered from her recent illness.—At the complimentary benefit to the Alcazar attaches—Messrs. Bloom, Saulsbury and Peyser—a good round sum was realized.—Harry Norman left the Pyke Opera co. to return to the Tivoli.—Helen Dingeon and Belle Thorne are to take the part of the twin-sister Queens in the Orpheum's Allan Quartermain.—The Osbourne-Stockwell co. return to the Alcazar Dec. 5.—Mme. Fabbri's thirty-fifth anniversary concert at Irving Hall Friday night was a flattering success.—The Dark Secret is to be one of the California's coming attractions —Mrs. Sol Smith, who plays the Nurse in Romeo and Juliet at the Baldwin, is remembered as Mercy Kirke in the first production here of Hazel Kirke at the California Theatre —At the Academy of Music Widow O'Brien has it all her own way for another week.—Handsome Rose Harrison made her San Francisco debut last night at the Alcazar as May Edwards in The Ticket-of-Leave Man, and was well received.—Epitaph over W. E. Sheridan's grave in Australia:

In Memory of William Edward Sheridan, Tragedian,
Died May, 1887, aged 48 years
"Oh for a touch of a vanished hand
And the sound of a voice that is still."

He was ——
Words are wanting to say what.
Say what is just and kind.
And he was that ——

[Erected by a few of his admirers.]

—Amy Ames comes to San Francisco again, this time with Russell's Natural Gas co., which follows Rosina Vokes at the Bush.—Eben Plympton make a two months' tour of the Coast before returning East.—The magnificent scenery of the bell-room in Romeo and Juliet shows to advantage on the Baldwin stage.—Washington Irving Bishop has exposed his cabinet and other tests—been quite ill—gotten well—resumes his Oakland dates this week—goes to Portland next, and a contract is pending with the Bush Street management for a tour of Mexico—and there you are.—Prescott is doing some quiet but very effective work in interest of the Mather season.

CINCINNATI.

The Carleton Opera co. closed a very successful week at Heuck's 5. Nanon, which held the boards until 3, was only fairly received; but when Erminie was substituted the capacious theatre was crowded nightly. The lack of judgment in not presenting Erminie during the entire week was freely commented on, and Manager Fennessy, who was interviewed during latter part of engagement claimed that Erminie, with the Carleton cast, could have packed Heuck's, if continued for another week. Fanny Rice's Javotte, Charley Drew's Cadeant and Carleton's Ravennes were notably good. Lilly Post in the title role scored a decided hit, her Lullaby Song in the second act being nightly redemanded. This week Kiralfys' Black Crook followed 13 by Vernona Jarbeau in Starlight. Hanlon's Le Voyage en Suisse 20.

A more entertaining minstrel programme than that presented last week at the Grand by the Sweatnam, Rice and Fagan troupe has not been seen in Cincinnati during the present season. Sweatnam's portrayal of the darkey is of a quiet nature, and his joint act with Billy Rice fairly captured Cincinnati amusement-goers. The entire programme was novel, and the hearty encores nightly bestowed attested its general excellence. Barney Fagan's work in supervising and heading the intricate marches merits a word of commendation. This week Booth and Barrett, with Julius Cæsar as the opening attraction. J. K. Emmet 14, followed 21 by the American Opera co., opening in Rubenstein's Nero.

Bartley Campbell's White Slave, presented at Havlin's, under the management of Harry Kennedy, closed a successful stay 5. This week, Oliver Byron in The Inside Track, followed 13 by Zozo, the Magic Queen. Gus Williams underlined for 20.

Hyde's Novelty co. filled a highly successful week at the People's. This week Marinelli's Congress and the Big Four, followed 13 by the Secrist and Magnani Family Specialty co. Reilly and Wood's Novelty comb. 20.

At Harris' Theatre last week the Gray-Stephens co. presented a number of sensational dramas with telling effect. Billy Williams proved himself a clever comedian. This week Passion's Slave will be presented by T. H. Winnett's co.

Between Acts: Al. Thayer, who makes Jim Fennessy's life a burden to the good-natured North-side manager, is now sedulously circulating a report that Fennessy will during the Kiralfy Black Crook engagement at Heuck's nightly render the waltz-song from Nanon.—The ticket speculator is again to the fore and is busily investing in seats for the Booth-Barrett engagement.—G. N. Benton arrived 1 to look after the interests of the Black Crook.—Frank Cushman, of the Sweatnam, Rice and Fagan Minstrels, was rather surprised during his stay in this city over the endeavor of a local collection agency to collect an account of $1,000 alleged to be due his former partner, Leon.—The Braham Brothers' Shadowgraph scored a decided hit at Kohl and Middleton's Vine Street Museum past week. —If the advance sale of seats be any criterion, the Booth-Barrett week at the Grand will eclipse all previous engagements —Charley Osgood, for past two years manager of Harris' Theatre in this city, has been promoted to the position of travelling manager for Mr. Harris His successor in Cincinnati will be Mr. Reed. Osgood is one of the most genial managers, and I can commend him to my brother MIRROR correspondents.—At the annual Elks' election, held 3, C. M. Hadden was elected Exalted Ruler, vice Al. Thayer, whose term had expired. The Order is in flourishing condition despite the financial loss sustained by the recent failure of the Fidelity National Bank of Cincinnati. In the case of Sarah Hirst vs. Patrick Harris, manager of Harris' Theatre, tried before Judge Taft, the jury returned a verdict 3 for the plaintiff, assessing her damages on the first cause of action at $1.25, and on the second cause of action at $100. The plaintiff is a young colored woman, who was not permitted to occupy the seat in the parquet at Robinson's Opera House, for which she had purchased a coupon, and when she showed a disposition to make a fuss about it was ejected from the house. The defense was that by some mistake the seat for which plaintiff held a coupon had been sold twice, and the other purchaser was occupying it when plaintiff arrived at the theatre; that she thereupon began to exhibit much temper, and became so noisy that defendant was compelled to show her out of the house. The first cause of action was for recovery for the price of the ticket and other expenses which plaintiff incurred. The second cause of action was for the assault which was made upon her in ejecting her from the theatre.—The granite improvement just completed on the street will materially assist the attendance at Heuck's, People's and the Grand Opera House.

LOUISVILLE.

Effie Ellsler in Egypt, Woman Against Woman and Camille, played a successful three nights' engagement at Macauley's. Mr. and Mrs. Florence closed the week in a round of favorite plays to overflowing houses. The Saturday night bill was changed from Uncle Bob to Dombey and Son, upon the request of Hon. Henry Watterson, and Mr. Florence was seen at his best as Captain Cuttle.

Dan'l Sully and an excellent co. provoked laughter and tears throughout the week in Daddy Nolan and The Corner Grocery. Business fair only.

At Harris' the house was crowded to the doors at every performance of A Soap Bubble. "There's nothing in it,"—but profit as a drawing attraction. Dolly Foster, a Louisville girl, plays a small part acceptably. Edith Sinclair and Ed. M. Favor, supported by some clever people, gave satisfactory performances of A Box of Cash at the New Buckingham. The business averaged well considering there were two "bad boy" shows in town.

Mention. Harry Rawlins, late business manager of A Soap Bubble, left the co. here.—The Grand Central offered a good bill during past week —P. Harris says he is not trying to secure control of the New Albany (Ind.) Opera House, notwithstanding rumor to that effect.—Edith Sinclair and co. gave their thousandth performance of A Box of Cash at the New Buck during the engagement and celebrated the event appropriately.—"Bill" Mann, proprietor of the Grand Central, had a thrilling experience 6th. An unruly patron who was ejected from the place went gunning for the stalwart manager. He was jailed.—It is said Dan Sully and Ed. M. Favor do not speak as they pass by. The former is a good actor; the latter has a particularly sweet tenor voice.—Effie Ellsler appeared in Camille during the engagement here for the fourth time. She acquitted herself well, idealizing the character. Frank Weston was a manly Armand, while Archie Boyd hardly "got there" as Mons. Duval —Manager Marc Klaw, Orrin Johnson and Florence Field, of the Ellsler co., were warmly received among their home people. Marc is laying up treasure upon earth, and young Johnson and Miss Field are winning golden opinions for good work. Marc says that "Dink" Merriewether, the other Louisville wanderer, late of the Ellsler co., is now ahead of Aladdin.—Old-timers relate wonderful stories of Jennie Lind and her appearances here, and affectionate words are uttered in her memory.—Tony Farrell and his wife (Jennie Leland) left the Soap Bubble co. here, going to New York, where they will bring out Tony Hart's Donnybrook. Dolly Foster will assume the part of Lala Dodge. It is not known who will play Farrell's part.—One of the local papers gravely announces that Katie Strauss will play the part of Peg Woffington in School for Scandal at her approaching benefit.—Lizzie Le Baron, of the Ellsler co., is an accomplished woman. Besides being an exceptionably good actress, she does some very clever literary work.—Helen, the daughter of Mme. Anna Scheuler-Jaeger, has left the Conried Opera co. and will continue her musical studies. The mother is the widow of the late leader of the Liederkranz, and was once an opera singer of note appearing principally in German companies.—The result of the efforts of General Passenger Agent Atmore of the Louisville and Nashville Railroad in securing reduced rates for theatrical cos., should be appreciated in the profession.—Edith Sinclair was compelled while here to pay an old bill contracted by a former agent, one J. C. Roberts. She has had the same experience elsewhere because of the rascality of this person.

BALTIMORE.

The Imperial Burlesque co. appeared at the Holliday Street Theatre last week to a series of big houses in Arabian Nights; or, The Opening of a Chestnut Burr. It is a long time since we have had a genuine burlesque co., and we still long for the halcyon days of Lydia Thompson and the original Surprise Party. The Imperial Burlesquers do not fill the bill by a good deal. In some respects the performance was excellent, and first and foremost is Lena Merville's Doll Dance. It is certainly the funniest thing seen here this season. Adele Cornalba's dancing was graceful, and May Yohe sang the little music allotted to the Princess sweetly. The play was the veriest trash, the business old and the jokes gray-haired and palsied. There was a noticeable dearth of beauty in the rank and file of the co., and pretty music was scarce. The scenery was gorgeous. Erminie, with the original cast, opened to a big house on Monday night and gave a performance that was delightful. Next, Richard Mansfield.

Frederick Warde's week of tragedy at Ford's Opera House was a success both artistically and financially. He gave a round of his favorite impersonations, and each performance was marked by conscientious work both on the part of the star and the good co. With each succeeding visit Mr. Warde strengthens the hold which he has on theatre-goers here. The support given by Eugenie Blair was thoroughly satisfactory; her portrayal of Virginia was a particularly finished performance, and as Neodamia, in Galba, she was pretty, womanly and artistic. Sweatnam, Rice and Fagan's Minstrels are drawing the regular minstrel crowds this week. Next, J. S. Clarke's return engagement.

Lost in New York, Leonard Grover's new melodrama, was given at Harris' Academy of Music with realistic and effective stage mounting, and with a good co., last week, and drew large attendance. The scene of the Harlem River, in which real water was introduced, was something new here, and worked very nicely. Frederic de Belleville and Viola Allen opened for the week with a big Monday matinee in Hoodman Blind. Next, National Opera co.

Watkins' Tea Party played at the Lyceum on Monday, but did not finish the week. The house remains closed this week.

The houses were good at Forepaugh's Museum during the engagement of Only a Farmer's Daughter, and the play was presented with a strong cast. Edna Courtney gave a clear performance of Madame Lamont, and Ada Gilman was a rollicking Mollie. Frank Norcross played Jack Hartley with good taste, and Wash Melville made an effective Sammy Green. Charlotte Thompson in Jane Eyre is the current attraction. Next, Pavements of Paris.

It was another good week at the Monumental Theatre, and the Rentz-Santley co. gave an attractive variety and burlesque programme. Kernells' co. opened on Monday night to a packed house. Next, Lily Clay's Gaiety co.

True Irish Hearts closed a week of good business at the Front Street Theatre on Saturday night. N. S. Wood is drawing well this week in the Waifs of New York. Next, Weston Brothers in The Way of the World.

Driftwood: In a frame of photographs which stood in front of the Central Theatre ticket office on Charles street last week was one of Lena Merville, taken with her shapely limbs in the air and dressed as a doll. Some good bible back must have caught sight of it, and had a real nervous shock, for Captain Farnan, of the Central District, came up to the office on Friday and said that complaint had been sent to the Marshal's office. After being shown the picture he said he could see nothing objectionable in it; but in order to prevent any further trouble it would be better to stand it inside.—J. L. Hutchinson, of circus fame, was in town last Tuesday the guest of Manager P. Harris.—Watkins' Tea Party disbanded here.—The first of the Philharmonic Concerts of this season will take place in the concert hall of the Academy 11. Jennie Dutton will be the vocalist.—The reception tendered Fred. Warde by the Journalist's Club on Thursday night was the most brilliant affair ever given in the rooms of the organization. An entertaining programme was given which included some of the best musical talent in the city. The inner man was well provided for.—I had occasion to need an extra copy of last week's MIRROR and went on Monday morning to the various news stands to get it. I could not find one. I was offered the other dramatic weeklies, but THE MIRROR was gone. In answer to my question I was told that it was the same thing every week: THE MIRROR was sold out always by Saturday night.—At the annual election of officers of Baltimore Lodge, No. 7, B. P. O. E., held 6, the following gentlemen were elected for the ensuing year: S. W. Fort, Exalted Ruler; H. P. Wilson, Esteemed Leading Knight; R. H. Fisher, Esteemed Loyal Knight; George W. Rife, Esteemed Lecturing Knight; A. B. Henderson, Secretary; G. P. Wright, Treasurer; James Mahany, Tyler.—W. J. Annandale, husband of Lizzie Annandale, the contralto, was buried in Baltimore Cemetery Monday, 7.

JERSEY CITY AND HOBOKEN.

At the Academy the largest and most fashionable audience of the season graced the opening night of E. H. Sothern in The Highest Bidder 7; and what was more remarkable with a representative Jersey City gathering, the leading people of co. were greeted with high sounding and enthusiastic recognition that amounted in Mr. Sothern's case to an ovation. The play was well presented, the co. being an excellent one, including C. B. Bishop, Rowland Buckstone, Herbert Archer, W. B. Royston, W Davenport, Belle Archer, Maude Mowbray, Ethelyn Friend and E. B. Sanger, the celebrated "Messenger 1881." The stage settings and costumes were fine and the orchestral music deserving of special mention. Next week Evans and Hoey in A Parlor Match.

HOBOKEN.

At Jacobs' the Silbons opened to good business 7, and give a very fair entertainment. The Silbons do wonderful acrobatic feats, and Harry Melville in a new Irish turn, entitled The Outcast, drew merited applause. The San Francisco Quartette and Gallagher and West were also very good. The performance concludes with a spectacular burlesque entitled The Yellow Dwarf. Next week, Mr. Rooney in Pat's Wardrobe.

Cronheim's was also well filled by an enthusiastic audience to witness Thomas and Moran's Minstrels. The comb. is a very good one, including many well-known artists. Next week, Gilday and Beane's Collars and Cuffs.

Items: Harry Semon, with a numerous following, has made application for a charter for the purpose of forming an Elks lodge.—Considerable rivalry in business methods is exhibited between Managers Hammond and Semon which sometimes results in unpleasantness; however, it is to be hoped that this state of things will not continue as both houses are doing a very fair business, and there is apparently no occasion for a clash.

BROOKLYN.

Clara Morris had a very successful week at the Park Theatre, but the matinees at which she did not appear, were not largely attended. Frederick Warde opened in Virginius on Monday evening to good business.

Harbor Lights did well at the Brooklyn Theatre last week. The second week of the play opened Monday evening. The audience was of good size. Next week, Arabian Nights.

At the Grand Opera House Fantasma drew large audiences. Shadows of a Great City did well on Monday evening. Denman Thompson next week.

The Starr Opera co. did an excellent week's business at the Criterion. On Monday evening a good audience attended the performance of Pat's Wardrobe by Pat Rooney and his more or less talented co.

Austin's Australian co. crowded Hyde and Behman's Theatre last week. Davene's co. opened on Monday evening to a packed house.

Henry Chanfrau and Kit pleased large audiences at the Standard Museum. J. J. Sullivan in The Black Thorn drew good business on Monday evening.

PITTSBURG.

Grand Opera House: Adonis Dixey did a paying business last week. The show has not been materially changed since seen here upon a former occasion. Nat Goodwin this week. For the week following, Myra Goodwin comes the first three nights, and the National Opera co. the remainder of the week.

Bijou: Kiralfy's Black Crook, with all its gorgeous paraphernalia, was seen here last week, and played to a succession of good houses. The ballet and specialty acts formed the features of the show. O. A. Duncan, the ventriloquist, as usual, was the recipient of much applause for his neat little act. Richard Mansfield this week; Kate Castleton next.

Academy: Marinelli comb. played to good business last week. Rentz-Santley comb. present week; Reilly-Wood co. 14.

Harris: Passion's Slave had a prosperous week's business at this house. J. J. Dowling and Sadie Hasson 7. N. S. Wood 14.

Mention: Manager Shwab returned home from New York 1.—The London continues to do a fairly good business.—Colonel Rice had a large force of sewing women at work in this city completing the new Adonis costumes which will be used in San Francisco.—Manager Williams has been presented by Tom Harper with a handsome Japanese work-table.

ALABAMA.

BIRMINGHAM.

Opera House (F. P. O'Brien, manager): Baird's Minstrels played to good business Oct. 28. Light houses 29. Marie Prescott, ably supported by R. D. McLean, 31-Nov. 1 presenting Ingomar. The first night to a good audience. It manifested appreciation by frequent applause. About $100 increase in business second night, when As You Like It was presented. Haverly's Minstrels 3; a large and highly entertained audience.

Casino. Owing to failure to get people this house did not open as advertised 31. Postponed one week.

Items: Manager O'Brien is more than pleased with the theatrical outlook for his house. He has a good list of attractions and everything that has appeared so far has pleased the public and played to big business.—THE NEW YORK MIRROR continues to be the most popular dramatic paper that comes to this city, as all the newsdealers will testify. It is now kept on sale by J. W. Clug at the Florence Hotel news-stand.

ARKANSAS.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): A large audience greeted Jennie Yeamans in Our Jennie Oct. 31. First appearance here. To say she made many friends would hardly do justice to the little lady. The singing and dancing of Miss Yeamans was especially pleasing. Nellie Boyd rendered Unknown and Passion's Slave 2-3; fair business only.

Arena: Sells Brothers' Circus had a large attendance 1.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): Jennie Yeamans Oct. 29; good business. Her singing and dancing were captivating, her pathos almost ludicrous. Emily Stowe made a good Bridget. Nellie Boyd and co. in Unknown and Passion's Slave 31-Nov. 1; light business. O. H. Barr, J. J. Wallace and Annie Mifflin merit praise.

FORT SMITH.

Grand Opera House (George Tilles, manager): Jennie Yeamans appeared in Our Jennie 1; good house. Star and play were well received.

Items: The printing of Our Jennie is the handsomest seen here this season.—C. T. Andrews is again in town looking after his property interests.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): The Tin Soldier did a good business week of Oct. 24. Neil Burgess comes week of 7; M. B. Curtis 14-16; Margaret Mather week of 21; Rosina Vokes 28; Natural Gas Dec. 5.

Manager Wyatt played Rosner's Hungarian Electric Orchestra at Armory Hall 26-30; well-pleased audiences. From here they play some of the smaller towns and then go East.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Fred. Bryton in Forgiven affected his audiences in some cases to tears 3 5. The support was satisfactory. McKee Rankin in New Danites 11 12.

Hyperion Theatre (G. B. Bunnell, manager): William Redmund and Mrs. Thomas Barry in Rene 9; Kiralfy Brothers' Lagerdere 11-12.

Bunnell's Opera House: Ranch 10 to excellent business 3-5. Right's Right, by C. A. Clarke and George Hoey, with the able Dominick Murray in leading role, was presented for the first time in this country 7. The drama is one of English life, and moves without tediousness, from amusing scenes of cockney life to situations of true sentiment and dramatic interest. Remained 8 9. Edwin Arden 10-12. Captain Chittenden in Museum displays a collection of Arctic relics that prove very attractive.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Considering the many times it has been seen here Lights o' London did a fairly good business 31-Nov. 2. Redmond-Barry co. drew large audiences with Rene 3-5. The presentation was greatly improved over that of last year and received much merited applause.

Briefs: Manager Remington deserves much credit for the manner in which he is booming Rene. His many old and new friends wish him continued prosperity.—It has been decided by the management of J. and P.'s that hereafter the playing of the orchestra in front of the theatre will be disco[illegible] as unbecom-

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ing the dignity of the house.—The orchestra will appear at each entertainment in full dress.—The annual election of officers of Hartford Lodge of Elks occurred 4, the following being elected: C. S. Bunce, E. R.; G. A. Reynolds, E. L. K.; George H. Lewis, E. L. K.; A. C. Allen, E. L. K.; H. W. Fuller, secretary; A. C. Woods, treasurer; H. A. Attleton, Joseph Warner, A. C. Allen, trustees. An enjoyable sociable was held after the meeting, at which Brothers Redmund, of St. Louis Lodge, Remington, of Providence, Coon, of Brooklyn, Sprague, of Buffalo, all members of the Redmund-Burry co., were present.—A new Opera House boom has again started, this time located in the rear of the large Charter Oak building, with entrance through the same. Elegant souvenirs were presented to ladies at the Rene matinee.

BRIDGEPORT.

Opera House (E. V. Hawes, manager): Mrs. Scott-Siddons gave a dramatic reading 1, large and very refined audience. A Grass Widow 3; large and enthusiastic audience (return date). McKee Rankin in Danites 4; small house. Little Tycoon 11-12.

Theatre Belknap (C. J. Belknap, manager): Ranch 10 31-Nov. 2; good business; excellent co. Edwin F. Mayo in Davy Crockett 3-5. good business. True Irish Hearts 14-16. Hennesey Brothers' Minstrels 17-19. Edwin Arden, in Eagle's Nest, opened 7 to big house.

ANSONIA.

Opera House (D. Bartholomew, manager): Frederic Bryton in Forgiven drew a $300 house 2, Ranch 10, 8.

NORWALK.

Opera House (Coolidge and Lockwood, managers): Burnside and Isherwood Comedy co. in A Close Shave 4. Burnside in the leading role. The play was one of the most laughable ever seen here. Splendid satisfaction to the large house.

WATERBURY.

Jacques Opera House: Frederic Bryton and co. in Forgiven Oct. 31: large audience as usual. Stanley Macy and an indifferent co. presented C. O. D. to a small audience 4.

WILLIMANTIC.

Opera House (S. F. Loomer manager): Lights o' London 3; one of the largest houses of the season.

MERIDEN.

Opera House (T. H. Delevan, manager): Charles T. Parsloe and co. presented the very amusing farce-comedy, A Grass Widow, Oct. 31. Second time this season and well received. A fair-sized audience greeted McKee Rankin as Sandy; was ably supported by Mabel Bert as Nancy Williams. Warmly applauded in their many fine scenes.

COLORADO.

DENVER.

At the Tabor the Hanlons are doing well with Le Voyage en Suisse. One of Hoyt's "invasions," A Tin Soldier, is underlined for this week, and the week following Natural Gas, making three successive weeks of fun. The James' have week of 21.

I'm obliged to record another instance of probable play-piracy at the Musee. Davy Crockett is now being done by the actors who are established in the theatre part of the building.

At Music Hall to-night (Friday) the De Lorme-Neal co. opens for a week in An Unequal Match. It boldly flaunts this piratical announcement before the public gaze: Little Treasure, Long Strike, M'liss, Fogg's Ferry, Planter's Wife and Irish Aristocracy. Leichening and Son are the lessees of Music Hall, which is owned by P. F. Hughes.

Small Talk: There are indications of warm rivalry between the Olympic and Palace. Each resort issues seductive posters, and in smooth language tells of the wonders found within. I'm inclined to think the Olympic has the better of it.—C. F. R. Hayward's book, "The Mentons," is out, and 'tis pronounced a strong work. Mr. Hayward is the well-known dramatic critic of the *Republican*.—Addie Francis, the young Denver singer, has departed from New York to study music. The stage may hear of her some day.—David Keiller, proprietor of the Denver Musee, was a recent visitor from his Kansas City home.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): Zitka played to crowded houses afternoon and night 31-Nov. 2. Co. considerably above the average. Ada Gray in East Lynne and Oliver Twist drew large audiences 3-5. Night Off opened 7 to large house. Michael Strogoff 10-12. Charles A. Gardner in Karl week of 14.

Grand Opera House (Jesse K. Baylis, manager): Bennett-Moulton Opera co. closed a successful week. An excellent performance of The Martyr was given 7 to light business. Mantell in Monbars 12.

DISTRICT OF COLUMBIA.

WASHINGTON.

Kate Claxton, in Two Orphans and Mary Warner, last week, at Albaugh's, to moderate houses. This week Frank Daniels in Little Puck. Next, Erminie is promised in fine style by the New York Casino co.

E. H. Sothern delighted good houses at the National with The Highest Bidder. This week the Imperial Burlesque co. in Arabian Nights. Next, James A. Herne in Hearts of Oak.

Chris and Lena to fair business at Harris'. This week, Chanfrau in Kit. Next, Michael Strogoff.

Lilly Clay's Gaiety co. at Kernan's this week.

The old Dime Museum on Pennsylvania avenue is to be overhauled and opened 21, by Frank Hoffman and H. B. Everett, under the name of Wonderland, and will be devoted principally to the exhibition of curiosities.

Items: A. B. Anderson, Chanfrau's manager, will be tendered a benefit Friday by his Washington friends.—Kate Claxton made a flying trip to New York Thursday night after the play, returning in time for Friday night's performance.

GEORGIA.

MACON.

Academy of Music (H. Horne manager): John S. Clarke in The Heir-at-Law 4 and The Round Trip 5, matinee. The performances were marked with elegance and finish. Creston Clark presented Hamlet 5. His acting shows great ability. Large audiences.

COLUMBUS.

Springer Opera House (Theodore M. Foley, manager): Ezra Kendall, with his Pair of Kids, did a good business Oct. 27. The Alpine Choir was much engaged 31.

SAVANNAH.

Theatre: John Sleeper Clarke and co. opened a three-nights' engagement 1 with The Heir-at-Law. It was Mr. Clarke's visit South, and he was given a welcome he will not be apt soon to forget. Business good. Creston Clarke, his son, won favor. He is a graceful and painstaking actor. J. B. Polk 10.

NEWNAN.

Opera House (Dr. J. S. Reese, proprietor): Mabel Sterling Oct. 28; small but delighted audience. Weather very bad. Miss Sterling's singing was highly appreciated. Crescent City Opera co. 31; small crowd; very poor affair. The World 14. Florence Elmore 15, Helen Blythe 18. The profession speak in high terms of The Mirror.

ATLANTA.

De Give's Opera House (L. De Give, manager): Haverly's Minstrels 31-Nov. 1. Packed house first night. Second night a matinee poorly attended. Florence Elmore 2-3; light business. With a good co. she would draw well. Her support is weak. Marie Prescott, supported by R. D. McLean and a fine co., appeared 4-5 to small but enthusiastic audiences. Miss Prescott was called before the curtain after every act amid thunders of applause. Since the first visit of Rhea to Atlanta no one has been so favorably received.

ATHENS.

Deupree Opera House (Crawford and Davis, managers): Daniel A. Kelly in The Shadow Detective 2, and After Seven Years; or, The Mystery of the Willows 3. Good houses; audiences very well pleased.

ROME.

Nevins' Opera House (Frank O'Brien, manager): Oct. 31 Cora Van Tassel in The Hidden Hand; large house. The Alpine Choir co. gave a concert which received enthusiastic praise from a rather small audience 3.

ILLINOIS.

JOLIET.

Opera House (R. L. Allen, manager): Harrigan's Irish and American Tourist co. 1, good business; well-pleased audience. Ward and Lee in Irish songs and dances made a distinct hit.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The Conried Opera co. in The Gypsy Baron drew a large and appreciative audience, 1. Harry De Lorme, the tenor, captivated the audience with his singing. Kruger as the pig-dealer was very funny. Helene Doenhoff, the prima donna; Gus Hall, the basso, and Fred. Urban, the baritone, were all excellent. Laura Bellini captured the laurels, and was warmly encored in the third act, after singing "Near Me." She is a stately, handsome woman. Patti Rosa was greeted by a very fair and enthusiastic audience in her comedy entitled Bob, 4. She was much applauded and once called before the curtain.

BLOOMINGTON.

Durley Theatre (Tillotson and Fell, managers): Conried's Opera co. Oct. 31, in Gypsy Baron; large and critical audience.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Conreid and Herman's co. in The Gypsy Baron 2: great musical treat.

Items: Manager W. H. Fitzgerald, of The Gypsy Baron co., complains bitterly of the treatment subjected to by the railroads. He is forced to pay full fare for the sixty members of the co. just if travelling alone besides having to pay for all excess baggage and the scenery car. The co. has but two weeks of one-night stands, and will rejoice when they get back to the larger cities. Their railroad expenses are $1,000 a week.—Conried and Herman have arranged for a San Francisco engagement, beginning on Feb. 13. They will present The Gypsy Baron and also Millocker's new opera, The Vice-Admiral.

ROCKFORD.

Opera House (C. C. Jones, manager): Richard O'Gorman in Human Nature 1; full house. Manager Litt, of Milwaukee, came down to visit the co. Murray and Murphy 16, Scorer-Willard co. 25. Fanny Davenport 27.

AURORA.

Coulter Opera House (Northam and Beaupre, managers): Patti-Rosa played to full house Oct. 31. Richard O'Gorman in Human Nature gave good satisfaction to a large audience 2. Their band in Continental uniforms proves a drawing attraction. W. T. Bryant in Keep It Dark kept a good-sized audience in a roar 4.

Items: The Irene Worrall co. open their season here 8 for the week, with Horace Cone as leading man. Miss Worrell and Mr. Cone are well known and able, and will undoubtedly be successful in their new venture.

ROCK ISLAND.

Harper's Theatre (Charles A. Steele, manager): Minnie Maddern appeared in Caprice Oct. 29; fair audience. The McGibeny Family, under auspices of the G. A. R., drew fair houses 3 4.

STREATOR.

Plumb Opera House (J. E. Williams, manager): Oct. 29 Charles Erin Verner in a regulation Irish drama entitled Shamus O'Brien. Large house. Patti-Rosa in Bob 2. She is a very clever little lady, and by far the best soubrette that ever appeared here. Excellent satisfaction and good business. Human Nature, including a brass band, turned people away 3. It is of the absurdity style of entertainment and made a hit. Every house so far this season has been crowded, and managers of first-class attractions are becoming alive to the merits of this city as a one-night stand.

GALESBURG.

Princess Theatre (C. H. Hoover, manager): Bryant's Keep It Dark co. appeared to good attendance Oct. 31; very pleasing performance. Mr. Bryant is an excellent comedian.

Item: Preparations are fast being made for the construction of the new building. It will cost upward of $60,000 and be a model modern house in every particular.

OTTAWA.

Opera House (F. A. Sherwood, manager): A large and fashionable audience greeted Patti-Rosa. Rosa as Bob made a hit. Her support was first-class.

CAIRO.

Opera House (Thomas W. Shields, manager): Bella Moore opened Oct. 31 in A Mountain Pink and gave The Danites 1, and Engaged 2. Rather light business, although playing at reduced prices. Miss Moore was, unfortunately, quite ill during the engagement, and played under difficulties.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Cold Day co Oct. 29; well filled house. The co. as a whole gave a fair performance, although not up to expectations. Murray and Murphy 10, W. J. Scanlan 19, Modjeska 21.

INDIANA.

LOGANSPORT.

Opera House (William Dolan, manager): Conried's Opera co. presented The Gypsy Baron to the finest audience that has been gathered between the walls of the house this season. People were in audience from Marion, Peru and Delphi. Laura Bellini, as Saffi the Gypsy girl, and Harry De Lorme deserve special mention. Jacques Kruger was well remembered as being here in The Skating Rink, and received well merited applause.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Eunice Goodrich and co. week of Oct. 31; crowded houses at low prices.

MADISON.

Grand Opera House (Rea and Shaugnessy, managers): Loder's Hilarity co. Oct. 28; big house. Muggs' Landing 1; good house; general satisfaction. Madison Dramatic Association presented Chimes of Normandy to largest house of season 2.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Rentfrow's Pathfinders played a very successful week's engagement Oct. 31.

IOWA.

BURLINGTON.

Grand Opera House (John C. Minton, manager). An intelligent and appreciative audience, which fairly filled the house, greeted Minnie Maddern in Caprice 17, and was delighted with the naivete and grace with which this charming little artiste portrays the ingenuous country girl who is the heroine of the play. It is truly an artistic characterization, and well merited the generous applause. Miss Maddern's support is exceptionally good. Alone in London got a bumper house 3, every chair and seat in the house having been taken by 7:30 and 200 admissions sold thereafter. Cora Tanner, as Nan, the flower-girl, bounded into the good graces of the vast audience in the first act, and easily held its sympathies till the last curtain. Her support was adequate and the play effectively given, as was evidenced by the vociferous applause.

Mention. One of the best orchestras to be found in the West is now a salient feature of the Grand, appreciated alike by cos. appearing here and the patrons of the house. Under Mr. Minton's management the season thus far at this house has been exceedingly prosperous, the audience having been uniformly large. Mr. Minton says he has yet to receive his first black eye.

SIOUX CITY.

Academy of Music (W. I. Buchanan, manager): Mr. Grismer's own adaptation of Called Back Oct. 29. Certainly one of the finest cos. that ever favored Sioux City. There was not a poor member. Good house.

KEOKUK.

Opera House (D. R. Craig, manager): Cora Tanner in Alone in London, supported by an excellent co. 2; large and well-pleased audience. Charles E. Verner in Shamus O'Brien, 5, to an audience that has financially remunerative. Murray and Murphy 11; We, Us & Co. 15; Scanlan 18; Modjeska 22. Sisson's Little Nugget 24 and Michael Strogoff 29.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): Oct. 31, Minnie Maddern in Caprice; small house. Deserving of much better. Keep It Dark 2; fair house. The piece is rather funny, but coarse. Emily Soldene 15; W. J. Scanlan 16.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Miss Maddern presented Caprice 3 to an audience of our best people. Miss Maddern apparently was not at her best. Mr. Miller informs me that the Stewart Comedy co. is presenting Caprice in some of the Wisconsin towns.

Seaver's Hall: The Switzer Comedy co. last week. Tuesday evening was presented Woman Against Woman, the property of Effie Ellsler; Wednesday, Black Diamonds; Thursday, My Father's Curse. Their repertoire is extensive, and embraces the latest Eastern successes. Do not publish their repertoire, but it is perfectly safe to add the Switzer Comedy co. to your list of play thieves.

IOWA CITY.

Opera House (J. N. Coldron, manager): Charles E. Verner in Shamus O'Brien 1; drew the largest house of the season and deserved it. The manager reports a prosperous season.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Evangeline appeared before two large and appreciative audiences Oct. 29. Alice Butler as Evangeline was very fascinating. Her solos and her duets with Gabriel were splendid. The Gabriel of Anna Boyd was a fine performance. She is a pleasing vocalist and very charming. Natural Gas is one of the funniest farce-comedies seen here in a long time, and was warmly received.

MARSHALLTOWN.

Woodbury Opera House (D. R. Sumbardo, manager): The Adrews Opera co. presented The Mascotte to a fair house Oct. 31. Well received. Natural Gas won great applause from a full house 4.

WATERLOO.

Goodwin's Opera House (H. Goodwin, manager): Mackley's Variety co. Oct. 24-4; light business; very lame entertainment. Beatrice Lieb 28; fair business and gave best dramatic performance of season. Coup's [illegible] 31-Nov. 3; large business and gave general satisfaction. Beatrice Lieb played a return engagement [illegible] full house. Andrews' Opera co. 10-11.

CEDAR RAPIDS.

[illegible] (Noxon, Albert and Toomey, managers): [illegible] Verner in Shamus O'Brien Oct. 31. Mr. [illegible] ing young actor, and in the Irish hero [illegible] andsome man. He is supported by a [illegible] Opera co., 2 3, in Mascotte and [illegible] s. George, Ed. and Jessie An- [illegible] Natural Gas burned 5 to a large [illegible] Theatrical business is good [illegible] n. and Manager Noxon has [illegible]

[illegible]AS.

[illegible]

[illegible] ron, manager): "Rev. [illegible] delivered a lecture with [illegible] Oct. 11. Over $30 worth of standing-room was sold in the balcony alone, and that is perhaps the only criticism worth putting on paper. I cannot say, however, that I found the more or less "Reverend" gentleman's remarks either instructive or amusing, but that is probably because I am not fond of clerical mountebanks.

At Crawford's Katie Putnam in Erma the Elf, 28. The play has had extended Eastern review, and the star is too well known to need comment. The support was good and the applause liberal. Mattie Vickers, supported by Charles Rogers, in Jacquine 29. She is one of my favorites, and seems to be so with a good many others, too. The house was large and the applause frequent and hearty. W. W. Tillotson's Evangeline co. played a return engagement by special request 1. This co. was seen here some two weeks ago, and captured the town, including your blasé and hypercritical correspondent, in such a remarkable way that they were forced to return and give us a second chance of seeing the best all-round troupe that has ever presented America's only comic opera. The co. is such a good one that to mention names is hardly fair without reciting the whole programme; but the Gabriel of Anna Boyd, which I mentioned favorably in a former letter, appeared on a second hearing to be such an unusually good performance that I feel called on to eulogize it again. She is the most beautifully formed woman we have ever seen on a Topeka stage. Her voice is sweet and well trained and her enunciation simply perfect. Her songs were all redemanded, and "Laughing Eyes of Blue" must have been intended by the author as a fitting ballad to her own lovely orbs. Her topical song, "I Like It," was encored nine times—the greatest record I have ever known in such a case. The Evangeline of Alice Butler and the Dietrich of Barney Reynolds also deserve extra mention. The *Daily Capital*, after a column of enthusiasm, ends up by saying that the costumes were the finest ever seen in Topeka, to which I cordially assent.

PARSONS.

Opera House (L. L. Baird, manager): Adelaide Randall in Madame Boniface Oct. 29. Good business. Michael Strogoff 2; fair business. Pair of Kids 17.

WICHITA.

Crawford's Opera House: Evangeline filled the house to overflowing 2-3, and gave excellent satisfaction. The co. is strong throughout, those deserving special mention being Anna Boyd as Gabriel, Alice Butler as Evangeline and James S. Maffit as the Lone Fisherman.

Items: The new Opera House is going up rapidly and will probably be opened in January.—Manager Crawford is giving us better attractions this season than ever before, and has the thanks of the community.

LEAVENWORTH.

Crawford's Opera House: Oct. 31, Wilson and Rankin's Minstrels, one of the greatest shows on the road, did a good business and delighted a large audience. Mattie Vickers in Jacquine 1; a good business. She is a very pleasing little actress. Grismer-Davies co. in Mr. Grismer's Called Back 3, Mr. Grismer appearing in the role of Gilbert Vaughn and Miss Davies as Pauline March. Support excellent. Audience not as large as deserved.

FORT SCOTT.

Opera House (W. P. Patterson, manager): The Adelaide Randall Opera co. in The Bridal Trap was the attraction Oct. 28. The few people they have are fair, but we are getting tired of opera without a chorus. Business light. Andrews' Michael Strogoff drew the largest house of the season 31. The specialties introduced were very good. Harold Linson as Michael Strogoff, Helen Jones as Marfa Strogoff, and Florine Arnold as Nadia Fedor were worthy of mention. Jennie Yeamans made her reappearance here after an absence of several years, 3. As Our Jennie Miss Yeamans is just as cute as she can be, and succeeded in winning the audience from the first. She does not appear to good advantage in the last act. I am sorry to say that business was only fair.

Item: H. E. Sanford, Maggie Mitchell's manager, was in town 2.

ATCHISON.

Price's Opera House (E. L. Murling, manager): Mattie Vickers in Jacquine Oct. 31; fair house; performance good. Grismer-Davies co. in Called Back 3; largest house of the season. Strong co.; excellent performance.

LAWRENCE.

Opera House (J. D. Bowersock, proprietor): Evangeline was presented for the first time here Oct. 31; fair business and good prices. An excellent performance. One of the best attractions thus far this season was G. C. Miln in Othello 3. The house was crowded, and judging by the continuous applause would infer that all were more than satisfied. The support was good.

KENTUCKY.

LEXINGTON.

New Opera House (Scott and Mann, managers): Effie Ellsler in Camille 4; large house; Egypt 5; fair house. Miss Ellsler, without any gush or reportorial rhapsody, is simply a genius—a student and a scholar in her profession. Her support is as good as can be.

MAINE.

PORTLAND.

Park Garden: Manager Knowlton provided his patrons with an excellent bill last week and his receipts have been large. Braham's Shadowgraphs were unique and interesting. Knowlton's scheme of giving every holder of a reserved seat a coupon which, on Saturday evening, gives every one a chance to draw a $50 gold watch is a big card.

Items: The bill at the Park is a corker.—Charles Dickens, Jr., was greeted by a packed house in the Stockbridge course and was most favorably received 2.—The criticisms in the *Argus* are decidedly queer.—The orchestra at the Park needs a cocktail.—Major Hammett is a most efficient stage manager.—Billy Jordan, of this city, is with A Hole in the Ground co.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Annie Pixley, seconded by a good co., presented The Deacon's Daughter in her usual cheery fashion Oct. 31. Remunerative house. It is doubtful if any artist attracts so enthusiastic an audience here as does this peerless soubrette. M. C. Daly shared the honors with the star. James Connor Roach, ably supported by Lizzie May Ulmer, Dan Darcy 1. Smallest audience thus far this season Mr. Roach's delicious brogue and sparkling, ready repartee were greatly enjoyed. Alice Harrison and a capable co. exhibited their recently retouched Photos 4; rather light business. The piece is unworthy the talents of such a versatile comedienne.

Musee: A variety co., headed by the Knockabout Three Comets, gave fair satisfaction to good sized audiences 3, week. This week The Night Hawks, next Burton and Burke's Minstrels.

City Hall: The large audience that gathered to hear Theodore Thomas' orchestra and Rafael Joseffy 31 were well repaid. Beethovin's Fifth Symphony was grandly executed.

Foyer Flickerings: L. B. Craig, who has been with the Forepaugh show the past season, returned to his home here last week.—The Mirror is now on sale at the news-stand in the new post-office rotunda. Proprietor Nickerson says The Mirrors went in short order last week.—While not advancing it as a fact, I should not be much surprised to hear of Lizzie May Ulmer's starring next season under J. M. Hill's management. Mrs. Joseph Norcross, wife of Haverly's interlocutor, is to spend the Winter with friends here.—Thanks to the disbanding of the Allan Dare co., Louise Pomeroy will again be seen as a star, appearing here in December.—E. E. Blaisdell, in advance of Si Perkins, was in town 3.—Springfield Lodge, No. 61, B. P. O. E., concluded the re-election and installation of its old board of officers with a banquet 2. Boston, Hartford and other lodges were represented.—Frank M. Chapman, manager for Louis Aldrich, who was here last week, speaks to me with much enthusiasm of The Kaffir Diamond, Aldrich's new play, rehearsals of which begin next month.—George L. Smith, for a time in advance of the Photos co., is now with Held by the Enemy.—Herrmann, it is said, has determined not to do any more one-night stands. At any rate, he cancelled his date of 9 here, after his paper was all up.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): While the engagement of Herrmann, 2, didn't draw a very large house, it was profitable, for the magician is not under a heavy expense. Jim the Penman, 3, packed the house. Seldom do we see a better play or a more evenly balanced co. That excellent melodrama, Shadows of a Great City, has always drawn well here. The appearance, 4-5, drew a large audience the first night and the capacity of the house was fully tested the second. Louis Aldrich in My Partner 10; James Connor Roach 11.

Central Musee: A good variety bill the past week. The management will make a change this week, and in A Banker's Luck will try the cheap drama.

Items: The Shadows closed their New England tour here and will now work South, playing territory which they have never been over.—Billy Wilson, who closed a five weeks' engagement at the Musee last night, will open the Casino Theatre here 21 with variety. Two places of this kind cannot live—that's sure.

BROCKTON.

City Theatre (W. W. Cross, manager): Jim the Penman was given by an excellant co. to a large house Oct. 31. May Brookyn received an ovation, and Messrs. Huntington, Edgar, Baker and Eytinge were liberally applauded for good work. Altogether the co. compares very favorably with the original that recently appeared in Boston. Shadows of a Great City drew large and well-pleased audiences 2-3. Annie Ward Tiffany repeated her success of last season, and W. A. Whitecar, as Tom Cooper, gives additional strength to a good co.

James Connor Roach, in Dan Darcy, gave a fine performance to fair business 5. Carrie Jackson and Lizzie May Ulmer shared the honors with the star. Ivy Leaf 11-12.

Personal: Joe Buckley (formerly of this city) the business manager of Dan Darcy, is an esteemed friend of mine, and I would heartily recommend him to all Mirror correspondents, who will find him a very courteous young man.—Roach engaged the services of a type writer in this city to copy the manuscript of the new act he is going to introduce in Dan Darcy, making a four-act comedy instead of three as it is now. It will be seen for the first time in Providence 14, where the co. is to be strengthened by the addition of three new male members. Mr. Roach expresses himself as well pleased with his success thus far, and says that he is having a very pleasant tour through New England.

Item: The collapse of the Dominie's Daughter co. left the date of Thanksgiving open at the City Theatre which will now be filled by the local co. in a repetition of The Mikado.

HOLYOKE.

Opera House (Chase Brothers, managers): Helene Adell, supported by Oscar Eagle and a most excellent co., which includes Frank Holland, F. L. Wooderson, Stephen Wright, G. Bird, Elmer Rigdon, Sara Lascelles and others of note, presented Moths, Nell Gwynne, An Unequal Match, Camille, Shaun O'Dhur, Our Boys and Pink Dominos week of Oct. 31 to increasing business, until on the last night even standing room was at a premium. Miss Adell is becoming more popular with each season. She is a handsome woman, with commanding presence; her costumes are poems and her parts, which cover a wide range of character, are all handled in a masterly manner. Frank Holland, formerly with Ullie Akerstrom, has improved wonderfully, as his performance of Carrize in Moths and Henry in Pink Dominos will attest. J. L. Wooderson is a great comedian, and his Mr. Tubbs is a most laughable conceit.

Stray Thoughts: Not only are the Helene Adell party good actors and actresses, but they also comprise the happy faculty of being ladies and gentlemen. Miss Adell is a charming woman, and a conversation with her could not but be instructive. She is to be congratulated on the selection of her company.—The first evening of Miss Adell's engagement several rowdies in the gallery made it very disagreeable for the people on the stage. When the lady could bear it no longer she advanced toward the front of the stage and said: "We have played in Holyoke before and have always been treated with respect and we propose to be so treated now." The audience applauded but the rowdies continued, and Miss Adell ordered the curtain to be rung down. George Bird, the husband of Miss Adell, said a few telling words, the audience applauded heartily and quiet reigned supreme the rest of the evening.—Between 200 and 300 dolls were given to the children as souvenirs at the matinee of Our Boys Saturday afternoon.—Frank Holland, an old and close friend of mine, spent Sunday afternoon with me. The few hours were hugely enjoyed.—Was lucky enough to add a photograph of Miss Adell as Vira in Moths to my collection.—J. L. Wooderson, frequently called "Woody" for short, has my thanks for the many courtesies extended.—Was very sorry not to see Oscar Eagle's wife, Edith Bird, with the company this season.

PITTSFIELD.

Academy of Music (William St. Lawrence, manager): Annie Pixley played to one of the largest houses of the season 3. Alice Harrison in Photos played to a large house 5.

NORTHAMPTON.

Opera House (William H. Todd, manager); The Montague-Turner Opera co. sang to a fair and critical audience 2. Their efforts were appreciated. The second act of Martha and the third and fourth acts of Faust were given. Very fine co. S. P. Norman, the manager, sends his regards to The Mirror, and thinks it the best paper in the world. He says his recent ad. in The Mirror brought him over 150 answers.

Personal: While in Amherst, 7, Annis Montague visited Sunderland, her mother's native town, from whence she was sent as missionery to the Sandwich Islands, where Miss Montague was born.

AMESBURY.

New Opera House (C. W. Currier, manager): Louis Aldrich in My Partner opened our dramatic season Oct. 29. First rate business. The John S. Moulton co. opened for a week 31, and had good houses every evening.

LAWRENCE.

Opera House (A. L. Grant, manager): Louis Aldrich in My Partner Oct. 31. Star and co. are of the best. Lights o' London 4-5; good business. Co. and scenery excellent. Moulton's Dramatic co. week of 7.

SALEM.

Louis Aldrich, in My Partner, played to a full house 1. A. R. Stover's U. T. C. had a good house 2, but gave a poor performance. Booked for the remainder of the week, but the local papers gave the co. such a raking-down that it skipped the town at once.

TAUNTON.

Music Hall (A. B. White, proprietor): A. M. Palmer's co. in Jim the Penman 1; large house at advanced prices. Audience delighted. The co. is remarkably strong throughout, but special mention should be made of George Edgar as James Ralston, Harry Eytinge as Baron Hartfield, and May Brookyn as Mrs. Ralston. Mr. Edgar and Miss Brookyn received a recall after third act. James Connor Roach, J. M. Hill's new star, in Dan Darcy, 4; small house. Audience did not enthuse either with play or co. Lizzie May Ulmer, well known here as Carrots in '49 and as Billy Piper in The Danites, is with the co. She was kindly received on her first entrance.

FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager): The Swedish Song Quartette co. drew a good house Oct. 31. Alice Harrison in Photos 1; poor business. The Kindergarden did a good business 2. Julia Anderson in Inez 3; small house.

NEW BEDFORD.

Opera House (John S. Moulton, manager): Alice Harrison Oct. 31; fair house. Herrmann 1; small house. Jim the Penman 2; house packed; finest performance this season. Floy Crowell 3-5; good business.

MILFORD.

Music Hall (H. E. Morgan, manager): James C. Roach in Dan Darcy, 2, gave one of the finest entertainments of the kind ever seen here. Large and fashionable audience. Mr. Roach, as Dan Darcy, is what Den. Thompson is as Josh Whitcomb—perfectly natural, generous, impulsive, big-hearted and witty. The support was fine. Lizzie May Ulmer, a favorite here, lost none of her popularity on this occasion.

Personal: Manager J. J. Buckley, of the Dan Darcy co., made himself quite popular during his stay in town. He had the pleasure of meeting an old school-mate here.

MICHIGAN.

DETROIT.

At the Detroit Opera House the reorganized Boston Ideals (Foster's) filled a very successful engagement last week. With the exception of two nights, The Daughter of the Regiment was presented every eveing. Large houses. Martha was given one night, with Ida Klein in the principal role, and on Thursday Fra Diavolo, with Miss De Lussan as Zerlina. This week, Joseph Murphy.

At White's Grand Opera House, Murray and Murphy, two clever Irish comedians, occupied the stage for the first half of the week, and did a very large business and pleased the patrons exceedingly well. The latter half of the week Roland Reed was the attraction and drew good houses. His part in his new play, The Woman-Hunter, seems well adapted to his peculiar abilities, and he made a decided hit. This week, Sardou's spectacular drama, Dolore, will be presented by Kiralfy's co. The first half of next week Lilian Olcott will appear in Theodora and the latter half Fanny Davenport in Fedora.

Whitney's New Grand Opera House was opened last Thursday night. The attraction was A Chip of the Old Block. It is a very amusing piece, and gave such excellent comedians as Robert L. Scott, Harry Mills and Marguerite Fish opportunity to display their abilities. The attendance was enormous; every night of the week people were turned away. This week Edmund Collier.

The new Casino Theatre, which was formerly the Casino Skating Rink opened two weeks ago to cheap prices, and so far has been fairly successful. The attraction the past week was the Midgets, Count and Countess Magri and co. which included Whitfield, the man of many faces. This week Loder's Hilarity co.

The Wonderland still keeps its end up as a low-price resort, and this week announces Babel the Cowboy pianist, and his wife, a cornetist, and other good attractions.

Mention: It is understood that the genial Manager Charles E. Blanchett has been given full control of the New Whitney Opera House. This is as it should be, for he can make a success of it if anyone can.—Stella Teuton, who is leading lady for Joseph Murphy, is a Detroit girl of excellent family and finely educated. In her school days she showed considerable dramatic talent, and for a few years was an active member of one of the best dramatic clubs here. Her first appearance on the regular stage was with Frank Mayo, and her rendition of Eleanor Vaughn in Davy Crockett was not surpassed by any of her predecessors, not excepting the late Laura Don, who was considered almost an ideal Eleanor. Miss Teuton has advanced very rapidly, and is to-day one of the best leading ladies.—It is rather a curious coincidence that all the attractions for the next two weeks at White's are productions of Sardou—namely, Dolores, Theodora and Fedora.

GRAND RAPIDS.

Powers' Grand Opera House (George E. Gouge, manager): Magician Kellar, 3-5, did only fair business. Many of the tricks were new and all were well done. Blamphin, the harpist, varied the monotony of the programme by some decidedly fine music. Frank Frayne 11-12, Tony Denier 15.

Redmond's Grand (C. H. Garwood, manager): The S. R. O. sign remains upon the outer wall. One of the Bravest having turned people away all last week. The really good fire scene, William Cronin's excellent delineation of an Irishwoman and the general excellence of the performance merited the large business. Charles McCarthy's Larry Howard and Hop Wah were cleverly done, although the gentleman should rid himself of the habit of constantly running his hands in his pockets.—Leonzo Brothers 10, 11 and 12.

Breakers: The Wonderland Theatre, under the management of Sackett and Wiggins, has closed its doors, owing to unprofitable business, which led to an attachment being taken out by the Jeffery Printing Co. of Chicago. The proprietors are heavily involved, there also being many local claims against them. The house made a fair showing last season, but since the opening of Redmond's upon the popular-price plan, under the hustling management of Charley Garwood, business has averaged bad.—William B. Day, who has been acting manager, and an able as well as popular one, is still in the city, straightening matters as much as possible, and Sumner Burrows, the former treasurer, is now acting in the same capacity at Redmond's vice Harry Ketcham resigned.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Murray and Murphy in Our Irish Visitors pleased a large house 3.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): Roland Reed, with fair support, drew a good house 1.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers): One of the finest male quartettes in the country is the Schubert of Chicago. This famous organization gave one of its delightful concerts 1. Packed house, standing-room being at a premium. Roland Reed in Humbug 2; fair audience. Mr. Reed as Jack Luster showed himself the polished comedian that he is, and he was rapturously applauded. Leech and Stevens' Ten Nights in a Bar-Room 4; small house; poor performance. Boston Ideals 10-11.

Amateur: The Doctor of Alcantara was presented 3 by our best local talent, under the direction of Mrs. Brust, of Detroit, assisted in the stage management by Charles Spratt. Prof. Reiss' orchestra also assisted. Following was the cast: Doctor Alcantara, W. W. Johnson; Carlos, S. R. James; Senor Balthazar, C. Storrs; Don Hippolito, E. C. Ewen; Perez, H. C. Johns; Sancho, B. Watrous; Donna Lucretia, Miss L. M. Haws; Isabella, Mrs. S. Rust; Inez, Mrs. L. C. Slade and a grand chorus of 100 voices.

ADRIAN.

Opera House (Charles Humphrey, manager): Oct. 28 brought a Chip o' the old Block, interpreted by the excellent comedians, Scott and Mills. This is the kind of play that blunts the quill of the critic, who would discuss of literary worth, albeit it is head and shoulders above the average of the skits with which the stage is surfeited. It possesses one cardinal virtue, to wit: It is funny without being vulgar. The old sailor as done by R. L. Scott, is a clever portraiture which ever and anon shows a glint of nature which stamps it as an artistic bit. For Harry Mills I opine a good future. His methods are at all times legitimate, and he has not yet fallen into the common and pernicious habit of depending upon "funny falls" and clowning to catch a laugh, and in these days of horseplay comedy I feel like saying, with "Nym Crinkle," that it "shines intrinsically." Marguerite Fish and an able co. contributed good support.

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager). Oct. 29, Murray and Murphy in Our Irish Visitors to the capacity of the house. Receipts, $450; Bostonians 12.

MICHIGAN CITY.

Opera House (Weiler and Liest, managers): Stevens Dramatic co. opened for a week Oct. 31 in Peril of New York, giving a change of bill nightly to fair business.

LANSING.

Opera House (M. J. Buck, manager): Leech and Stevens' co. presented Ten Nights in a Bar-room in a satisfactory manner 31. Small audience.

CHARLOTTE.

Houck's Theatre: Boston Comic Opera co., 4-5 and matinee, presenting The Mascotte, Olivette and The Mikado to large and well pleased houses. Bessie Louise King and E. P. Smith repeatedly encored. Played under local management of Green and Slater.

BAY CITY.

Grand Opera House (Clay, Buckley and Power, managers): Deacon Brodie Oct. 29. Good business. Roland Reed in Humbug to a rush of people, who know a good thing when it is announced.

MINNESOTA.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): W. J. Scanlan week of Oct. 31 in Shaun-na-Lawn and The Irish Minstrel. Most entertaining performances in every respect. Scanlan is certainly the best Irish comedian on the stage and deserves all possible appreciation. His auditors laugh till they cry over his fun, and almost weep over his pathos. Fair business.

Peoples' Theatre: Opened 31 with a stock co. in The Danites. Marie Wellesley is the star. The theatre is very handsome, and at popular prices will draw well. However, we have enough play-houses for the present.

Mention: The Hennepin Avenue Theatre has been closed all the week. T. P. Weadon, its efficient manager, has resigned to accept the position of press agent at the Grand. He is succeeded by E. R. Richards, one of the most agreeable men in the business.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The Emma Abbott Grand English Opera co. week of Oct. 31 in Ruy Blas, Trovatore, Chimes of Normany, Bohemian Girl, Carnival of Venice, Faust and The Mikado opened with Ruy Blas to a crowded house—fashionable and representative audience.

Miss Abbott, an ever-welcome visitor to St. Paul, was in excellent voice and sang her roles exceedingly well. The principal roles were finely sustained. Lizzie Annandale, an old favorite, has a rich contralto voice of great sweetness. Helene Bertram, a pleasing soprano, made a very favorable impression. Senor Michelena, Signor Montegriffo, William Pruette, William Broderick and Walter Allen finely rendered their several roles and met with great favor. The chorus is strong and does commendable work. The operas were well staged by Walter Allen and finely conducted by Signor Tomasi; full houses throughout the week. W. J. Scanlan week of 7.

Olympic Theatre. Week of Oct. 31, Maud Muller's Burlesque and Novelty co. presented Female Haymakers and Stray Sheep. Excellent business.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Sol Smith Russell, with a good co., in Bewitched 1; large and thoroughly delighted audience.

DULUTH.

Grand Opera House (John T. Condon, manager): Sol Smith Russell Oct. 31 in Bewitched. Standing-room only. The play without Mr. Russell would be a very tame affair. Alone in London 11-12.

MISSISSIPPI.

ABERDEEN.

Temple Opera House (G. W. Elkin, manager): Baird's Minstrels 1 to a packed house. Co. good; vast improvement over last season.

MISSOURI.

KANSAS CITY.

Coates': Louis James and Marie Wainwright have been the all-week attraction. The plays presented were: Monday and Saturday, Virginius, Tuesday and Saturday matinee, Gretchen (a new version of Faust and Marguerite); Wednesday, Ingomar; Thursday, Much Ado About Nothing. Friday, Romeo and Juliet. In Virginius Mr. James finds a part admirably suited to his personal characteristics. In physique and voice he is splendidly adapted for its portrayal. He has improved wonderfully since his last appearance here. He is now every inch the tragedian, and gives promise of being the foremost. Miss Wainwright as Virginia was simple, pure and girlish. She was all the part commanded. She won the hearts of the more impressionable by her beautiful conception of the role. Good houses were the rule.

Warder Grand: Vernona Jarbeau has been the all-week attraction, and very good houses were the rule. Miss Jarbeau has been suffering with a severe cold. She is beyond doubt one of the cleverest soubrettes on the stage. She is handicapped by a wretched play, and a co. of opera singers who cannot act. The singing is the only redeeming feature. Her leading man, Will S. Rising, is out of place in comedy. Miss Jarbeau's topical song, "That's Enough, Don't You Think?" proved quite taking.

Gillis: We, Us & Co. opened to a large house Oct. 31, and played a three-nights' engagement. Several new people have been added and there is a big improvement in the musical part of the programme. The old familiar Michael Strogoff 3, for remainder of week; good houses. New specialties have been introduced and prove quite entertaining.

Ninth Street Theatre: The Cold Day co. opened 31, for week, and drew one of the largest houses that has ever assembled in this theatre. Good houses were the rule all week. The play is admirably presented by a co. of singing comedians.

Behind the Scenes: One of the popular features of the new Warder Grand Opera House is the ushers in full dress. They are under the charge of George J. Common.—The Warder Grand Opera House programme is a fine piece of work. It is in book form, with beautiful covers. The typography is the very best. F. M.

[CONTINUED ON EIGHTH PAGE.]

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Cotter, Frank G.	Newborough, W. H.
Connor, Geo.	Norris, I. N.
Cone, Spencer	Nicholson, Paul
Craig, C. G.	Olsen, Olaf
Colville, J. M.	Pomeroy, Louis
Charles Meroe	Pulsifer, C. G.
Clarendon, Hal	Pond, Anson
Campbell, C. J.	Queen, Mrs. F. E.
Coleman, Edward	Rosine, Chas.
Carver, B. F.	Reynolds, Fred
Chapman, E. T.	Redding, Flora
Cooper, Fred. E.	Rauch, W. P.
Chambers, Augusta	Robe, Annie
Clarges, Verner	Roberts, Nelson
Claxton, W. J.	Roberts, C. W.
Dickson, George	Ross, Willis
Durbas, Sidney	St. Aubyn, C. (2)
Decker, J. H (Telg.)	Sellers, Harry
De Bar, Blanche	Secor, Geo. J.
Dunn, Frank V.	Shine, Wm.
DeVere, G. F.	Sheridan, Miss E. V.
Delta, Frank	Stuart, May
Drouvast, Harry	Sydney, Myra
Davis, Tillie	Skinner, Otis
Eisler, John A.	Standish, Harry
Field, Frances M.	Sammis, G. W.
Forrest, A. H.	Sturgen, Mr.
Gregg, W. A.	Saxton, Marguerite
Grey, George S.	Sandr, W. A.
Gray, Alice	Stuart, Clinton
Hamersly, Geo.	Selden, Edgar
Haraman, Rose	Starr, Mgr.
Howe, Lizzie	Singleton, Harry C.
Hoyt, E. M.	Seymour, Nellie
Hagar, P. C.	Stoddard, Harry
Harris, Mr.	Spooner, Agnes
Hawthorne, C. B.	Stevens, R. L.
Haworth, Joseph	Tousey, Kate V.
Haney, Phillip	Towle, G. P.
Herb, Frank J.	Taylor, F. C.
Harkins, D. H.	Tennis, C. O.
Hayden, Martin	Taylor, H.
Hill, A. D.	Topi, L.
Hawley, Hallie	Thorne, E. D.
Hillis, Okane	Woodall, Walter
Hatcher, Jessie	Warren, Edward
Handyside, Clarence	Williams, Gus
James, Howard	Waterman, Frank
Janish, Mme.	Wilson, H. T.
Jefferson, C. B.	West, Thomas
Janauschek, Mme.	Wheeler, P. L.
Kellerd, John	Waters, Joe
Kent, Charles	Willard, Charles
King, S. E.	Welty, G. W.
Knowles, Marie (Telg.)	Wolf, E. O.
Lachaye, Will	Wood, Daisy.
Leland, Ed.	X (telg.)
Lodge, Ben	Yale, Chas.
Lack, Chas.	Young, Mary
Laithe, R. W.	Zurbach, Freida
Leslie, Irene	Zimmerman, Hennie

*** The New York Mirror has the Largest Dramatic Circulation in America.*

The Christmas Mirror.

The literary contents of the Christmas Number of THE MIRROR will be worthy of the occasion and of the issue. The contributors include the names of forty well-known actors, journalists, and literary men and women. Every story, poem and article has been written especially for our holiday number. The scope of all this matter is wide, covering a large variety of subjects that appeal with peculiar force to stage people and stage-lovers. For originality, interest and brilliancy the Christmas MIRROR bids fair to surpass any previous publication of the kind.

The art features will be notable. These consist of cartoons, portraits, incidental illustrations and embellishments, all drawn and engraved by the best artists and designers. The cover will be a novel and appropriate one, executed in water-color lithographs on artists' paper.

Two facts should be borne in mind: First, that this year our Christmas Number is an extra publication, separate and distinct from the regular weekly issue; second, that it will be published on Saturday, Dec. 10, and no advertisements can be received later than Saturday, Nov. 26.

To indicate to our readers the great demand for advertising space, the Publisher states that already seven pages of special advertisements have been received for the Christmas MIRROR.

*** The Christmas Number of* THE MIRROR *will be published on Saturday, Dec. 10. Price, 25 cents. Advertisements received until Nov. 26.*

On the Wrong Road.

A careful survey of the amusement world in this period will show that sections of it are infested with doctrines and principles which tend to the disintegration of the theatre itself. Such has been the sweep of false methods that the drama now finds itself subordinated to its adjuncts, and instead of wholesome and legitimate growths we have meretricious results.

One of these misdirections is the acceptance and fulsome laudation of personal advantages, making of the stage a show platform for the display of shapes, skirts and trains, with disclosures and prognostications by aid of legs, arms and busts. Ancillary to this scheme is the virtual handing over to the modiste the array of the performer, and giving to the man-milliner the command of the scene.

The fatal result of these delusive practices is that the play is superseded and a puppet-show is accepted in lieu of skilled personation, and the intellectual quality is merged and repudiated in the overtopping cry which we hear so monotonously clamored in the streets, "Clothes, clothes, any old clothes!"

Recent cases have conclusively proved that debutants have got upon the wrong track and coolly taken the ground that any play is good enough with such fine persons as they present and such fine clothes as they wear.

In fact an observer of clear mind and common sense would not hesitate to assert that the American theatre in certain latitudes has ceased to be the arena for productions which illustrate human nature at its highest and best, and has become little other than a wareroom devoted to personal aggrandizement, bijouterie and dry-goods.

Such a state of things cannot last and prosper, and we are glad to be able to say that the signs indicate a revulsion from pretentious and meaningless displays to genuine art and solid work is already begun. In the long run, and sometimes in the short run, it is discovered that sham and its allies have a limited existence, and that the public have had crammed down their throats as much whip syllabub as they can well stomach, and have a good right to call for the feast of substantials and genuine delicacies which they pay for.

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Personal.

HOWARD.—Bronson Howard sailed for Europe on Saturday last.

HENDERSON.—Ettie Henderson is visiting friends at Stockbridge, Mass.

WEBBER.—Tom Webber has been engaged by Gus Pitou to support W. J. Scanlan in Shane-na-Lawn. He joined the company yesterday (Wednesday) in St. Paul.

ATHERTON.—Alice Atherton, who has been seriously ill for some time, is reported to have recovered. She will shortly resume her tour of the English provinces.

BRADSHAW.—Charles H. Bradshaw has been engaged to play Petruccio Gormani in The Great Pink Pearl. May this Pearl not be again Lost Under the Snow.

MANTELL.—Robert Mantell has been advised by his physician to wear glasses, owing to an affection of the eyes, which he claims is due to the use of grease-paints and cosmetics.

CLEVELAND.—Mrs. Cleveland attended a performance of The Highest Bidder in Washington on Friday last, and at its close sent for E. H. Sothern, to whom she expressed her great pleasure with the play and company.

HILFORDE.—Marie Hilforde has resigned from Harrison's Silver King company, and is at liberty. Miss Hilforde created an excellent impression in the role of Nellie Denver, and made an especial hit during the Chicago engagements.

RHEA.—Mlle. Rhea has just produced The Wife's Secret, under the title of Lady Amyott. The piece was finely mounted and costumed, and scored fairly well, but is hardly adapted to Rhea's company. However, it will be retained in the repertoire.

CHARLES.—Meroe Charles (Mrs. T. A. Wise) met with a serious accident at an Elevated station last Saturday evening. She fell between the cars and narrowly escaped being killed. The lady is lying in Ward M, New York Hospital, suffering from a fracture of the leg, severe contusions and laceration.

FITZ ALLAN.—Adelaide Fitz-Allan has added to her list of successes in the part of Maud, a soubrette of the higher order, in Lady Amyott, recently produced by Mlle. Rea. It was a departure from anything she had yet undertaken, but, according to the papers and Mlle. Rhea, she made the hit of the evening.

OLCOTT.—A portrait of Lilian Olcott appears on the first page of THE MIRROR. Miss Olcott still keeps up her faith in Theodora, and is doing fairly well with the play on tour. At present the fair star's course lies West, where she will fill dates that were unavoidably cancelled last season.

YEAMANS.—Jennie Yeamans is forging right to the front as a soubrette star. She is very popular with the press boys and plays such a desperate flirtation in Our Jennie as to carry the public captive wherever she appears. Texas has been led into camp, and now the irresistible Jennie has opened a tour of conquest farther North. Kansas City is now paying homage to the sunny soubrette.

NOBLES.—For some time Milton Nobles has been descending upon the far, far Northwest. From Sire to Son, his new play, has proved to be an unqualified success, while the old stand-bys of his repertoire still retain their hold on popular favor. Next week Mr. Nobles opens an engagement in San Francisco that has become an annual event. Down at the brass tacks of truth, it may be said that the Phoenix star is having a brilliant season.

Some Remarks on Faust.

Now that Faust is a prominent feature for the while, all matters connected with it are interesting. Mr. Boucicault, in a letter to THE MIRROR, corrects an inaccuracy as follows:

"I read the interview in a Boston journal between Mr. Haynie and Gounod with much interest. It contains some inaccuracies as to dates. A version of Faust, by Barbier and Carre, was produced in Paris in 1851 at the Gymnase Theatre. Charles Kean, who saw it produced then, called my attention to it, and I made a version in 1852, before I left England for the United States in 1853, leaving my piece with Kean. He produced it as Faust and Marguerite at the Princess' Theatre in London, season 1857 58. He played Mephistopheles, David Fisher (recently dead) played Faust, and Carlotta Leclercq played Marguerite. I believe this manuscript is now in Irving's hands, for when I witnessed his production of Faust last year in London at the Lyceum, I recognized several bits of dialogue imported from my drama into that work.

"Mr. Haynie reports Gounod as saying he met Barbier in 1854 and suggested to him the plan of Faust. Impossible, for Barbier had already done the piece, and the opera of Gounod is simply that very piece, produced in 1851, slightly modified. I entertained no doubt that Gounod had seen this version and was struck with its graceful form. So far as I can recollect, the scenic effect at the end belongs to my version, which follows that of Barbier and Carre, excepting in the dialogue.

"By the way, now I think of it, I produced this play of mine in Boston in the National Theatre in September, 1854, at the very moment when Gounod is represented as suggesting the idea to Barbier! However, any one curious on the subject may purchase the play of Faust and Marguerite produced in Paris in 1851.

"Either Mr. Haynie mistook Gounod or Gounod failed to remember the circumstances. The melodrama by D'Ennery referred to by Gounod was produced many years subsequently to Barbier and Carre's play.

"I do not know that it matters much, excepting to indicate how little our memories may be depended upon. All these things happened thirty years ago! I have kept a diary which goes back some forty years, so I can verify dates fairly well."

It is recalled that Mr. Roberts, of Philadelphia, obtained a copy of Faust and Marguerite from Charles Kean and produced Mr. Boucicault's play here in 1859 or '60.

Director Sargent's New Plans.

The scheme of the New York School of Acting has this season undergone several sweeping and practical changes, looking to the improvement and increased utility of the establishment. The Director of the School, Mr. Sargent, has sent us the following explanatory letter in reference to the matter:

NEW YORK, Nov. 9, 1887.

Editor New York Mirror:

SIR:—Believing that the operations of the School of Acting should be open to the examination of the better class of the dramatic profession, I present this synopsis of the new plans of the School to the readers of THE MIRROR, and invite such members of the profession to witness the actual work of the School in the rooms and on the stage of the latter.

Recognizing the law of theatrical demand and supply, I have limited the number of students for the coming school-year to twenty, and organized them into a company.

Every student has on entrance signed with me a contract in which the exact obligations on both sides are explicitly stated. Every student agrees to enter for the instruction solely, and under no promise of engagement.

Mr. Irving is, this week utilizing the gentlemen of the School in Faust. Mr. Barrett has written to engage the entire School as the nucleus of the Roman mob in the forthcoming revival of Julius Cæsar at the Academy of Music, Dec. 26. This will end the experience of the students as supernumeraries. A series of Students' Performances will be given during the season. The School attempts in such ways to furnish enough experience to enable students practically to apply the directions and corrections received from the School's instructors.

Several additions to the corps of instructors have been made for the coming year. Mr. Henry C. De Mille, in Reading and Literature, Mr. Alfred Young, in Recitation, and Miss Laura Collins, in Singing, strengthen the elocutionary and vocal department. Signor Novissimo, in Dancing and Traditional Pantomime, and Mr. George Fawcett, in Rehearsals, are added to the stage department.

A Board of Overseers composed of professional actors will receive reports from the School management, and act as a committee to advise upon and visit the School. This board will not be formally announced as yet and not until its members themselves request such publicity. Courses of private study in different departments are now open to pupils who are not members of the school proper. The special courses are separate from the school system in the same way that elective courses taken by unmatriculated students in a university are separate from the college proper.

As far as my knowledge extends, from last year's School of forty there can be not more than five, and from previous years, numbering 150 students, there are not more than ten or twelve graduates of the school who are out of employment. Former students are very apt to forget that it is not one but two hundred almost, not including private pupils, whose interests I am to support and protect impartially. At the same time I make no claims of influence, and recognize that it is the student's natural ability when properly trained that ensures success.

The time is not far distant when the School will become an incorporated institution. My work in it will then have been accomplished; my personal charge of it and probably my connection with it will then cease. The School has never opened under so much encouragement as this year. The goal of this educational reform-work has never seemed so near.

I shall have nothing more to say in print during the coming year until I present my annual report, May 1, 1888. Until then, I point to the students' performances as results and as proofs.

Respectfully,
FRANKLIN H. SARGENT.

In view of the complaints that were made by discontented students last Summer and previous experiences of the same description, Mr Sargent's new provision, which obliges pupils on entering to sign an agreement with the Director, is judicious. Hereafter there can be no misunderstanding in respect to alleged promises to secure engagements for graduates.

Mr. Sargent is thoroughly in earnest in his work—of that there can be no doubt. His constant effort is to render the School a useful adjunct to the stage. The arrangement looking to professional inspection and examination is capital, for the institution, to acquire a status which will materially aid and authenticate its work, needs just such official surveillance. The plan of limiting the number of students to twenty will enable each to receive special and adequate instruction.

Notes from Paris.

PARIS, Oct. 14, 1887.

I don't know how it is in America, but at Paris the theatrical business is dull; so dull that those persons who occupy themselves about such matters are getting alarmed and wondering if the French stage is not going to the dogs. Certainly the present season has opened badly, but that is not a sufficient reason to jump at the conclusion that the stage, or a taste for it, is dying. One cause of the dullness thus far is the poor quality of entertainment offered. Hardly one of the new pieces presented has amounted to anything, and after the first few performances the houses have been deserted. Another reason is the high price of seats, which, since the changes required in all the theatres, has been raised twenty or forty cents. To get a good orchestra chair costs now $1 60 to $2 40, and in the present dull times there are plenty of persons who cannot afford this outlay and who prefer to remain at home rather than take an uncomfortable place. The star system has something to do with the dearness of seats. Actors and actresses who were formerly willing to play in a stock company are now only content to make engagements for certain pieces and at high salaries. With the increasing expense for luxurious stage mounting and the heavy poor-tax to which he is submitted, the manager is forced to augment the price of places to a point that shuts out a lot of amateurs who used to form the basis of his public, so to speak. The managers of the singing cafes are more shrewd. They spend very little money on stage decorations and keep the price of their seats within the reach of everybody. The spectacle offered is not any better than at the average theatre, but people can pass their evening at a moderate price. The result is that while the theatres are losing money the cafe concerts are full and their managers are making a fortune.

The centenary celebration of Don Juan was advanced threes day and given at the Grand Opera on Wednesday, the 26th, instead of the 29th, the real date of the first performance. The special ceremony arranged for the occasion was carried out to the letter, but the public did not seem to be very enthusiastic. I attribute this indifference to the defective rendering of the noble masterpiece. Our country woman, Mlle. Ading, was suffering from a fall that happened several days ago, and was not in proper condition to sing the role of Dona Anna; Mme. Bosman, the Zerlina, was, on account of a family affliction, replaced at the last moment by Mlle. Sarolta, a debutante, and there were some other weaknesses in the cast. The ballet, superbly mounted and danced, had the honors of the evening. In looking over the bill of the first performance of this opera here, which was given in the Rue Lepeletier in 1834 I notice that Cornelie Falcon was the Dona Anna. Old readers will recall the successes gained by this marvellous singer from 1832 to 1840, when she was obliged to leave the stage in the height of her career by the sudden loss of her voice. Many persons supposed that the charming Valentine of those days was dead, for her name has hardly been mentioned for the past forty-odd years. No, the great Falcon still lives, and within a stone's-throw of the Opera where the one-hundredth anniversary of the work that she helped make known in France has just been celebrated. Mme. Malancon, as she is now called, is seventy-five years old, and as she herself says, is living "happy in obscurity."

An enterprising reporter got hold of the report on the Opera Comique disaster and printed it, so we now know the charges made by the prosecuting attorney against M. Carvalho. The manager is accused of having accumulated too much scenery on the stage, of not putting the iron drop-curtain in charge of a special person, of failing to organize his company with a view to preventing a panic in case of fire, and of neglecting to have certain exits opened as ordered by the administration. These are the accusations that M. Carvalho will have to meet when the case is called before the criminal court next month. He expresses himself as perfectly able to meet all the charges successfully, in which case he hopes to be restored to his old position, which his friend Jules Barbier is now keeping warm for him. *Nous verrons ça.*

A learned member of the Academy of Moral and Political Science has been studying the history of hissing at the theatre, and he finds that this hostile manifestation has existed in all ages, and that it has always been impossible to prevent it. The Athenians were not content with hissing their actors and authors, they sometimes pelted them. The Romans used to imitate the cries of animals and the murmuring of the wild waves. Hissing became a custom in France in the Seventeenth century, and a hundred years later Voltaire himself was honored with this mark of public disapproval. Talma and Frederick Lemaitre were not exempt from occasional manifestations of this kind; but, as M. De-jardin remarks, these little misadventures have not prevented the victims from making good figures before posterity.

The Vaudeville is nearly ready to present M. Jules Glouvet's piece entitled The Father. This piece is the debut at this theatre of a distinguished magistrate who has already a reputation as a novelist. His real name is Quesnay de Beaurepaire, and he occupies the post of Advocate-General. His novels have been read by thousands. [illegible] nier," "The Forestier," "[illegible] "The Père," from which [illegible] of the veteran Auguste Mac[illegible] piece. The subject of [illegible] gested by an incident [illegible] notice in the course [illegible] is a curious one, and [illegible] a legal situation in [illegible] ation. A diploma[illegible] she becomes the [illegible] daughter is born. Upon the husband's return he learns all, but his high situation prevents his making a scandal. He upbraids his wife and she dies of shame and sorrow. The diplomatist keeps the child, of whom he is the legal father. The real father cannot support the idea of seeing his daughter raised by the man whom he has wronged and he kidnaps the child. When she reaches womanhood she is asked in marriage by a young man, who naturally believes that her real father is her legal father. Now, according to French law, the consent of the legal father is necessary. He has remarried and never avowed that he had a daughter. If he gives his consent he reveals his dishonor, but by a gentle subterfuge his second wife saves the situation and the piece ends satisfactorily. M. Dupuis is to create the role of the legal father, Raphael Duflos that of the young lover and M. Montigny that of the real father. The part of the young girl has been given to Mlle. Marguerite Rolland, who has never appeared on the stage. She is the daughter of a Government officer and has studied at the Conservatoire.

From Brussels I hear that Lecocq's new opera comique of Ali-Baba is in active rehearsal at the Alhambra. The old Oriental tale is told in ten tableaux, with a luxurious display of scenery and ballet. The principal roles are to be created by Simon Max and his wife, Mme. Simon Girard, Dechene, Mesmaecker, Larbandiere, Ambreville and Mmes. Duparc and Dorian. At the Monnaie they are preparing Benjamin Godard's opera of Jocelyn, the libretto of which is arranged from Lamartine's poem by Armand Silvestre. Benjamin Godard, who has been recently appointed one of the professors at the Paris Conservatory, is thirty-five years old. He has written two operas, Pedro of Zalamea and The Guelfes the former of which has been played at Antwerp. His symphony works figure on the programmes of all the Parisian orchestral concerts.

STRAPONTIN.

Movements of Casino Companies.

"The Erminie company is playing on the road to the capacity of every theatre," said Rudolph Aronson to a MIRROR reporter. "The managers of all the theatres tell us that it has played as well to the biggest business ever done in their houses. John Stetson and John Hamlin are authorities. This week Erminie is playing simply to the full capacity of Albaugh's Holliday Street Theatre, Baltimore. The company that returns here to revive the opera on Jan. 16 includes Pauline Hall, Marie Jansen, Kittie Cheatham, Louise Sylvester, Sadie Kirby, Georgie Dennin, Francis Wilson, W. S. Daboll, Henry Hallam, Charles W. Plunkett, A. W. Maflin, Murry Woods and J. A. Furey, with Jesse Williams as musical director. The opera will be produced with new scenery—fac-similes of the old, and entirely new costumes, which are now being made, so that it will be given a revival that will equal a new production. Mr. Wilson will return with a new stock of Dicky-Bird verses.

"It is quite possible that we may decide within a few weeks to produce another opera at the Casino with the present company. The Marquis is doing much better than we anticipated, but as the company goes on a tour of seventeen weeks, divided between five cities—Philadelphia, Boston, Baltimore, Washington and Brooklyn—it is almost necessary that it be sent out with a repertoire. That is the reason why we anticipate doing the new opera, which is entitled Madelon. It is by Lecocq, the libretto by Meilhac and Halevy, and it ran for 200 nights at the Renaissance, Paris. It is always our custom at the Casino to put a new opera in rehearsal two weeks after a production, and that opera has been in preparation ever since. The scene is laid in France in 1650 in the time of a rebellion. Madelon is a princess who, disguised as a peasant, enters the ranks of the insurgents and plays havoc with the hearts of the officers. The chief comedy role, that of an innkeeper, will be in the hands of James T. Powers, while the Misses Ricci, Urquhart and Grubb, and Messrs. Mark Smith, Courtice Pounds, Max Freeman and Arthur Tams will also be in the cast. Mr. Freeman will have the stage direction, while John J. Braham will have charge of the music. The opera is in three acts, two of which are handsome exteriors, while the third is a grand interior palace scene. The Marquis company will go out with that opera and Madelon on Jan. 16, opening at the Grand Opera House, Chicago, at the same time that Erminie is revived here."

Letter to the Editor.

THE HANLONS IN REBUTTAL.

NEW YORK, Nov. 9, 1887.

Editor New York Mirror:

DEAR SIR.—It is with reluctance that we feel ourselves forced to answer the misrepresentations of Manager Shwab in your last issue. He is sustained neither by fact nor law. Our first statement stands unshaken for its truth and fidelity to all the circumstances of the differences between us. It is true, nevertheless, that, to avoid any legal controversies, we were willing to compromise, and that, too, at the ridiculously low figure of $1,000. It has been our earnest and conscientious endeavor during the long period of our professional careers to avoid, at all times, disputes, bickerings, difficulties and misunderstandings with our professional brethren, or those with whom we are compelled to hold business relations, and have frequently submitted to wrong and injustice rather than seek the courts of law and secure acknowledged rights though leaving behind an inheritance of heart-burning and enmity. Hence the offer to amicably adjust; for it is evident, from Mr. Shwab's statements, that we had a right to the week from which we were unjustly and damagingly ousted. He says: "We refused"—meaning himself—"to recognize the slightest liability." Now, this can't be so, for in the next paragraph he says "he offered to submit the suit to arbitration, and we did our best to bring about a settlement." We ask Mr. Shwab—why arbitrate, if no wrong had been done us? He surely would not suggest a way or propose a forum if careless of injury. Again, to show how loose Mr. Shwab is in his statements, he says: "Judge Acheson did not hand down a written opinion." This would indicate that the injunction was denied *instanter*; but Judge Acheson did deliver a carefully considered and elaborate opinion, substantially given in THE MIRROR of Oct. 29. This is verified by the Pittsburg *Post* of Oct. 22 1887, where the opinion is given, and almost verbatim with that published in THE MIRROR of Oct. 29.

We never heard of the gentleman's proposition to submit the matter to arbitration; it was never proposed to us or even hinted at, and it seems to have originated and been kept in his fertile and retentive brain. We would gladly, in our peaceful methods, have accepted the opportunity with prompt and confident gratification, and we are even now willing to accept the proposition of Mr. Shwab that a tribunal of three disinterested managers pass upon the matters of difference between both parties, nevertheless, to give bonds to abide by decision of the arbitrators and pay such damages, costs and expenses as may be awarded. Will Mr. Shwab at once and amiably comply and carry out his reasonable proposition?

HANLON BROTHERS.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

Stage waits under ordinary circumstances are distressing to the unfortunate actor that must watch for the coming of the tardy one. What must the sensation be when the former is several feet under water? Adeline Stanhope, the handsome actress who is thrown into the tank at the Academy every night, has experienced the feeling. The other evening Frank Lane delayed a trifle in his business of rescue. When he did dive in and haul Miss Stanhope to the surface, that lady's breath had given out, and she had swallowed and inhaled a quantity of water. The gravity of the curtain tableau was accordingly upset by a prodigious sneezing on the part of the heroine.

Speaking of what she does in the tank, Miss Stanhope observed yesterday: "First, after I've fallen in I flounder around until I get to the deep part. There is an iron bar there and I hold myself down by it until Mr. Lane comes after me. I always take a long, deep breath as I make the plunge. In case anything should happen to cause a hitch I have got it all arranged to come realistically to the surface, shriek 'help!' take in a fresh supply of air and go under again. Sometimes the water is very frigid, although the chill is supposed to be taken off beforehand. I always get more or less wet in spite of my waterproof suit. I suppose it's strange that I don't catch cold."

* * *

General Barton says the "tank" is as old as the hills. John Schoeffel recalls how Colonel Miles used to swim a horse across a ford in some play acted years ago in Boston. Indeed, the theatrical tank was prevalent long before anybody thought of applying for a patent; he has frequented the beer saloons near Union Square for a dozen years at least.

* * *

I am in frequent receipt of complaints from playgoers respecting things in the running of our theatres with which they rightly or wrongly find fault. Perhaps it is well to give the more sensible of these letters publicity, since the managers have no other means of discovering the wishes of their patrons.

One correspondent writes: "I wish THE MIRROR would call attention to the disagreeable custom of turning down the lights in the auditorium while the curtain is up. Wallack's, the Casino and Standard are notable exceptions; but at the Madison Square, Lyceum, Union Square, Daly's and several other houses I might name, the gas in the front is kept down to a mere glimmer which only makes the gloom the more noticeable. Why is this? When one goes to the theatre one likes to have cheerful surroundings, and not sit looking at the stage practically in the dark. Is it necessary that the lights should be lowered to make the illumination of the scenic pictures effective?"

Not in all cases, although for certain classes of stage pictures a darkened auditorium affords excellent contrast. As a rule there is no actual necessity for removing cheer and life from the front of the house. As a general thing the fault rests with the gasman, who finds one way of proving his value and usefulness to his employer by keeping the gas bills down to the lowest possible figure. He cannot economize behind the proscenium, so he saves in the spectators' region. The gasmen vie with one another in this species of achievement. When they get together they habitually boast of their successful economy. The managers of the theatres where this rivalry is going on ought to insist upon a somewhat more liberal use of the illuminating element.

* * *

Another complainant recurs to the hoary big-hat question. "I know this subject has been exploited *ad nauseam*," he writes, "but the women still remain defiant. Evidently they enjoy giving discomfort to their neighbors, for many of the hats this Fall are more monstrous than ever. I should not refer to so venerable a nuisance had I not discovered a simple and effectual means of completely abating it. Let every manager in the city next Monday night insert the following announcement conspicuously in his programme:

Until further notice men visiting this theatre will be permitted to wear their hats during performance.

"If this suggestion is adopted and the privilege exercised by male play-goers, I'll wager that the big-hat will become obsolete inside of a month."

No doubt this ingenious plan would settle the difficulty, but the men aren't game enough to carry it out. A man would about as soon call for a cocktail over a coffin as put on his tile with a woman sitting in the next orchestra-chair.

* * *

The next benefit for the Actors' Fund will be given early in December at the Grand Opera House. The programme will present a number of leading stars. About the middle of January the Messrs. Aronson will provide a musical entertainment in behalf of the charity at the Casino. The stock companies will unite in a third performance later in the season. The Fund is steadily doing a great deal of good work, and there is actual need for every dollar that can be raised.

* * *

Bronson Howard disclaims the notion of generosity in connection with the credit he has given David Belasco in the authorship of the revised Rudolph. We had a conversation on this subject the other day. The dramatist averred that Mr. Belasco's alterations and improvements amounted to actual collaboration.

"Several other people had tinkered at the play," said Mr. Howard, "and I was forced to reject their work. Mr. Knight gave the MS into Mr. Belasco's hands. One day the revision was submitted to me. I found that he had detected every weak spot in the piece and strengthened it. He had made the character of the wife consistent, and arranged the situations at the close of the acts so as to cause unimpaired suspense as well as increased dramatic effect. Every point of alteration involved a sound principle of dramatic construction. It was not so much that he wrote in as what he cut out or rearranged that contributed to the force of the drama. I had previously intended only giving Mr. Belasco's assistance a footnote on the bills. When I realized the extent and the value of his reconstruction, fairness demanded that he should equally share the claim of authorship. It was not generosity—it was justice."

Nevertheless, it is not often that we find this spirit among dramatic writers. In this case it is none the less admirable because Mr. Howard's eminence is such that he can afford to be appreciative.

* * *

The other day Frank Sanger, Bronson Howard and Colonel McCaull were assembled in Henry French's office admiring some designs for the interior decoration of the new Broadway Theatre which had been submitted by the deft and fertile Matt Morgan.

"Those colors are very pretty," remarked Mr. Sanger, when he had inspected the drawing critically through his eye-glasses. "But I don't like anything gaudy. Red and yellow, harmoniously blended with an emerald green, are the colors for me."

"I shall be satisfied with any color," said Mr. French, "so long as it's red."

* * *

The Broadway Theatre, by the way, is going up very slowly. It seems to be the purpose of the city authorities to delay its completion as long as possible. The Building Department has, apparently, striven to block the enterprise at every possible and impossible point, insisting upon the most absurd and difficult conditions, and altering the requirements almost as often as they are complied with. If this sort of thing goes on it will practically prevent the erection of any more theatres. Perhaps the advice of an astute old manager in respect to new playhouses is sensible, after all. "My boy," says he, "experience has taught me that the cheapest and best way to build a theatre is to let some other fellow do the building. He is generally glad enough when it's done to let it go at a sacrifice."

* * *

Of the dresses that Mrs. Potter will wear in Loyal Love at the Fifth Avenue this (Thursday) night, a Paris writer, who had a preliminary peep at them in Mr. Worth's establishment, says: "They are quite fascinating enough to reconcile husbands suffering from a disordered spleen. One is a fine white cloth, braided in gold over a white silk skirt; the waist is made with a yoke, which is closely embroidered in gold with broad gold-colored ribbons falling from the side in long loose loops to the bottom of the skirt. Another is made of blue velvet, trimmed with gold, and there is a gray one trimmed with gold and silver, and a lilac poplin with white stripes."

* * *

One of the evening papers, speaking of The Wife, commends Messrs. Kelcey and Miller for what he calls their power in reserve, and takes Mr. Wheatcroft to task for "grimacing." Since when, pray, has natural facial expression become objectionable? I had always supposed that a judicious play of feature was more or less necessary to the actor. Even society, whose tendency is the repression of all emotion or show of emotion, demands something more than wooden stolidity on the stage. This brings to mind the remark of the old stage doorkeeper in London who, describing the latest fad in acting to a circle of friends, said: "They does nothink, and calls it suppressed force!"

A Parlor Match for Australia.

Harry Mann, manager of the Parlor Match company, arrived in the city on Tuesday from Cleveland. "We have been all through the West as far as Denver," he said to a MIRROR representative soon after arriving, "and I must say that I never found business in that section of the country in such good condition as at the present time. The railroads in the West are all kindly disposed toward standard attractions, and the fly-by-night organizations and pirates are catching it very hard as they give all the legitimate attractions a fair advantage in regard to rates.

"This is the most prosperous season Evans and Hoey have ever had. Business has been phenomenal. We have had an offer to open in London in May, and also one to open in Australia at the same time. The latter has been accepted. We will play our way to San Francisco, leaving on the May steamer for the colonies and playing there from June to January. A Reign of Terror, our new play by Grattan Donnelly, has been rehearsed, but owing to the continued success of the Match we have had to defer its production until later. Evans and Hoey made $40 000 on the play last year, and they will make $50,000 this season. We open in New York Thanksgiving week at the Grand Opera House, and play around New York from that time until the first week in March, when we start for San Francisco."

The New Rates South.

Since the enactment of the Inter State Commerce law, Mr. C. P. Atmore, general passenger agent of the Louisville and Nashville Railway, has done his utmost, under the law, to secure concessions. Under the recent action of authoritative bodies in the South, reduced rates may now be secured. For this boon the profession is indebted, more than to any other railroad man, to Mr. Atmore. The following explanatory letter, written by Mr. Atmore to Mr. J. H. Milliken, Louisville passenger and ticket agent, is forwarded to THE MIRROR by its representative in that city, Mr. C. D. Clarke:

Nov. 2, 1887.

J. H. Milliken, Esq:

DEAR SIR:—I do not know who has given the information from which reporters have written articles lately in regard to theatrical rates, but that the matter may be straightened I will say that, since the time of the passage of the Inter State Commerce bill and doing away with theatrical rates, I have endeavored to restore them, simply from the reason that I did not believe theatrical companies could make the long jumps they are compelled to make in Southern territory at local rates and live. I argued this question before every meeting of our Association for months, and offered a resolution to this effect three or four times; but it unfortunately received negative votes, and, according to the ruling of the Southern Passenger Association, one negative vote on a question of revenue kills it. As I had been so unsuccessful in getting this matter through, I thought it would perhaps be better to let some of my friends bring it up, and Mr. T. M. Emerson, of the Atlantic Coast Line, offered the following resolution, which was unanimously passed in Atlanta:

Resolved, That a party rate may be made by lines, members of this Association, as follows: Ten to fourteen inclusive, two and one-half cents per mile; over twenty-five, two cents per mile. Solid tickets only to be used; one hundred and fifty pounds of baggage for each passenger transported on same train with party to be allowed free; excess of that amount to be charged for at regular excess baggage rates. This to take effect Nov. 1.

So far as the Inter-State Law is concerned, I have always claimed that the lines could make reduced rates for theatrical companies and baseball clubs within its provisions, as it requires equal rates under like circumstances and conditions, and I do not believe that the general public travel under the same circumstances and conditions as theatrical companies, baseball clubs or other organized parties who are engaged in a professional enterprise for a livelihood. Very truly yours,

C. P. ATMORE.

Writing to THE MIRROR on the new rate, Manager Marc Klaw has this to say: "The scale goes down as low as two cents a mile for large parties. This is a little better than was ever given before by Southern railroads, and all honor is due Mr. Atmore for the concession. As you will remember, THE MIRROR published a letter received by me from Mr. Atmore last Summer, in which he promised to get a rate if the other roads were at all willing. He has shown himself the friend of the profession in this matter, and should be thanked for his efforts in our behalf."

Affairs at the Lyceum.

"The new play of The Wife looks as if it would run for several months," said Daniel Frohman to a MIRROR reporter. "It has been received with such favor that I have postponed the date of its successor to February. During the run of The Wife I shall rehearse two plays, and thus satisfy myself which will be the best as a successor. I am very glad to see that the press took special notice of the artistic character of the first production of the Lyceum Theatre, as I made a strenuous effort to bring about a complete harmony of color in the scenes, costumes and the two dozen dresses the ladies wear. I was delighted with such an auspicious start and with the approved excellence of the company. The Wife played the first night three quarters of an hour longer than on any night thereafter.

"On July 16 the Lyceum Theatre company will open with The Wife at the Baldwin Theatre, San Francisco, under engagement to Al. Hayman. After The Wife they will present other pieces that will come into the repertoire this year, In August and September Mr. Hayman will take my company from San Francisco to other Western cities, and return it to me for our opening here in New York late in October. E. H. Sothern, who has been the recipient of a letter of congratulation from President Cleveland, during his recent Washington engagement, will reappear at the Lyceum Theatre in a new play on April 30, and continue here until October, with an intermission in July."

"Le Cocon."

A private exhibition of Professor Carl Hertz's stage mystery, "Le Cocon," was given before a party of newspaper men and managers at Tony Pastor's Theatre yesterday (Wednesday) afternoon. The Mystery will be exhibited at Tony Pastor's next week. The entire apparatus of "Le Cocon" consists of an empty box, the sides of which are of thin wood and the bottom of tissue paper. By a long piece of tape, weighted at each end, this was hung in the centre of the stage. Underneath the box was a table such as is generally used in displays of the kind, with four legs and a cushioned top. Professor Hertz drew a picture of a silk worm on the tissue paper. Then he made a few passes over the box, the bottom of which split in twain, revealing what resembled a large chrysalis. Taking the remains of the box away, the fragile cocon still hanging from the tape, a few more passes were made, and then there slowly came into view the head and shoulders of a beautiful young woman representing the full-grown butterfly.

Gossip of the Town.

Judah and Thomas, of the Ninth Street Theatre, Kansas City, have hoisted the sign, "No Pirates Need Apply."

The Eaves Costume Co. supply the costumes for Rankin's production of Macbeth. They will be very elaborate.

The Hicks-Sawyer Minstrels are getting ready for their Australian trip, and will probably sail in a fortnight.

The big Madison Square Garden is to let, for longer or shorter periods, to all kinds of reputable entertainments.

Last week Corinne presented Arcadia to packed houses in Toronto. The audiences were delighted with the entertainment.

Fanny Marsh, now with Winnett's Great Wrong company, was formerly owner and manager of the Portland (Me.) Theatre.

M. H. Hudson, of the Gillis and Coates Opera Houses, Kansas City, offers open time in December, January, February and March.

Lacy and Arthur have issued a warning against infringements on either the engine-house scene or the glass window in The Still Alarm.

John E. Ince is extracting success from a New England revival of Fun in a Boarding-School. He is under the management of B. M. Drake.

E. C. Dobson wires that Louise Litta opened at the Standard Theatre, Chicago, on Sunday night, to the largest audience ever known in that house.

Frances Bishop will be seen in her new comedy, Gyp, by A. Z. Chipman, in this city in March next. The play is well spoken of in the West.

Owing to the illness of Louise Montague, the part of Medora in The Corsair at the Bijou Opera House was taken on Friday night by Clara Lane.

Eugene Bertram and Bassett Willard have joined Henry Chanfrau's company. The former will play Manuel Bond and the latter the Major, in Kit.

W. W. Randall has been appointed by George A. Dickson the New York representative of his Indianapolis theatres and chain of Indiana houses.

The Noss Family, in concerts, is kept busy in opening new theatres in small towns in interior New York. Therefore business is good with the Family.

The report that The Flower of Pekin is to follow Conrad the Corsair shortly at the Bijou Opera House is denied. The burlesque is running to good houses.

Mr. and Mrs. J. P. Clark (Emma Whittle), the Michael and Sangarre, respectively, of the Eastern Strogoff company, leave that organization at the close of this week.

Louis L. Sharpe, business manager of McVicker's Theatre, Chicago, recently celebrated his fiftieth birthday. Just half his life has been spent in the service of the house.

The manager of the National Theatre, Washington, has offered Daniel Frohman a bonus of $500 for a return engagement of The Highest Bidder within three months.

The Baker Opera House, at Dover, N. J., is a new amusement edifice. An attraction is wanted for Thanksgiving, and there is open time in December, January and February.

Herbert Hall Winslow's new comedy, Town Lots, will receive its first production at Lehnen's Windsor Theatre, Chicago, on Feb. 6. March 12 is booked at Pope's Theatre, St. Louis.

From now until June 6 there is a large lot of open time at the Theatre Belknap, Bridgeport, Ct. Thus far the Belknap has had a very prosperous season. C. J. Belknap is the proprietor.

Thanksgiving, Christmas and New Year's are open at the Opera House, Oil City, Pa. Managers Kane and Rogers, who wish to be addressed at once, say that large business is assured.

Mr. Adams, of the MacCollin Opera company, writes all the way from Charleston to say that he has changed his initials from J. H. to J. K., to avoid confusion in the delivery of mail matter.

Following is early open time at the Theatre Vendome Nashville: Dec 9 10, 15, 16, 17, and week of 19. Address J. O. Milsom, manager, or H. S. Taylor, 23 East Fourteenth street, New York.

The veteran John Jack is doing well as director of the National Dramatic College, Chicago. On Nov. 23 his pupils appear in Pygmalion and Galatea at the Madison Street Theatre in that city.

The swell Harmony Club, of Toronto, has just been mulcted in $150 for presenting Gilbert and Sullivan's Patience in that city last Spring. Canadian justice in these matters differs somewhat from American.

Little Elsie, who goes out with the Great Pink Pearl company to play Editha in Editha's Burglar, has been loaned by Daniel Frohman to Henry E. Abbey for the forthcoming production of School at Wallack's.

Jacobs and Proctor announce a large lot of open time at their Hartford Opera House. Manager F. F. Proctor will consider applications at his headquarters, Albany, N. Y., where he may be addressed.

Charles T. Parsloe's Grass Widow company are laying off the present week, on account of the closing up of the New Lyceum Theatre, Baltimore. They will resume their season at Worcester, Mass., on Monday next.

Henry E. Abbey and Theodore Moss have secured from Genevieve Ward the American rights to Forget-Me-Not, and the play may possibly be produced shortly at Wallack's Theatre with Rose Coghlan as Stephanie.

In spite of the election excitement and the fact that there were three political mass meetings in progress while it was in Brooklyn, the receipts of the Harbor Lights company at the Brooklyn Theatre last week were over $5,000.

Milledgeville is coming to the front as a theatrical town in Georgia. It has good railroad connections. Several good attractions have recently played Milledgeville to fine business. Walter Paine and Co. are the local managers.

Last week in Toronto Arthur Rehan's company played a three nights' engagement for the benefit of the Royal Grenadiers. At the close of the engagement, which was highly successful, the company were banqueted by the military.

Jack's Trunk, which is Ada Deaves' On the Sly renamed, will be given at New London, Conn., to-morrow (Friday) evening under the management of C. R. Gardiner. Jennie and Minnie Williams and the authoress will be in the cast.

It is reported that arrangements have been made in London for the erection of an immense concert-hall capable of seating 4,000, with an orchestra of 700 performers. It will be ready by Autumn of next year. It will be situated close to Victoria Station.

J. J. Spies warns against infringements upon the play, A Wife's Honor, which is his property by purchase from Lawrence Marston.

Frank Murray, business manager of Frank Daniels' Little Puck company, Mme. Sohlke and son and J. W. Summers, of the same organization, have resigned. It is also whispered that Mr. Daniels will himself take the management of the company within a few days.

C. T. Parsloe invites offers of time for his successful farce comedy, A Grass Widow. It is one of the merriest comedies of its class. In the Widow Mr. Parsloe appears in his well-known Chinese impersonation and Owen Westford still appears in his convulsive "seances."

The foyer of the Lyceum Theatre has recently been ornamented with a series of pen-and-ink sketches and water-colors belonging to the late E. A. Sothern. They are from the pen and brush of Watts Phillips, George Augustus Sala, Edward H. Sothern and E. A. Sothern.

Robert B. Mantell, who made a tremendous success in Newark last week in Monbars, is playing the present week in the New Jersey one night stands. Next Thursday night he opens an engagement of two weeks at the Walnut Street Theatre, Philadelphia, Monbars being the bill for the entire time.

Ida Mülle is now of the Eleanor (late Smith Family) Opera company, Philadelphia. Recently a party of theatrical boys—including E. P. Simpson, Ed. Stevens, A. P. Bradley and E. P. Myerson—presented Miss Mülle with a huge flower piece. Eleanor; or, The Vassar Girl goes on tour after this week.

W. W. Kelly writes THE MIRROR from the Princess' Theatre, London, under date of Oct. 29: "Two big successes within the past week. The Stroller, with Grace Hawthorne as Zanetto, scored heavily. Last night we put on Edwin P. Cleary's dramatization of Editha's Burglar, which made a tremendous hit."

Reports from the press of the country award much merit to the new minstrel organization led by Sweatnam, Rice and Fagan. This troupe will make its first appearance in this city at Niblo's Garden on Monday evening next. A promise of novelty and freshness in every department has caused much curiosity.

"The report that I have taken the management of Julia Marlowe for a number of years is not true," said Henry E. Abbey to a MIRROR reporter the other day. "Neither is it true that I have become her manager at all. She has been engaged for a week at the Star Theatre, opening Dec. 12, during which she will appear in Romeo and Juliet, Ingomar and Twelfth Night."

Charles H. Keeshin, who is a partner with Charles L. Andrews in the Eastern Michael Strogoff company, spent a few hours in town last Monday. He remarked to a MIRROR reporter: "Business seems to be good all over. It is very good with us. While we have had a few losing nights, we haven't had a single losing week."

Mrs. Annie Yeamans, of Harrigan's company, caught a severe cold on Saturday night, which resulted in acute laryngitis. Through the efforts of Dr. T. S. Robertson she was able to go on the boards until the matinee of Wednesday, when her voice sunk to a mere whisper. Esther Williams, a California actress, took the part of Cordelia.

William Madden, who is well known as a sporting man, and who acted for a time recently as one of the many managers of the Academy of Music, intends shortly putting a play on the road entitled Around New York, in which a realistic reproduction of Harry Hill's famous resort in Houston street, with the veteran Harry himself in charge, will be the most prominent feature.

The business of the Eastern Jim the Penman company is something phenomenal. The name of Palmer is one to conjure with. This company vies with the Western in receipts, and its principals—Miss Brookyn, Mr. Edgar, Mr. Huntington and Mr. Evtinge—are welcomed in one-night towns as if each were a particular star.

Mme. Etelka Gerster sailed for France on Saturday last on *La Champagne*, and is expected to arrive by Sunday next. She will be met down the Bay by Henry E. Abbey and a party of friends on the steamer *Blackbird*. Three members of the concert company of which Mme. Gerster will be at the head sailed on the same day from Liverpool.

It has been positively decided to follow School, for which no date has as yet been set at Wallack's Theatre, with a production of Forget-Me-Not, arrangements having been made with Selina Delaro for the further postponement of Fashion. In Forget-Me-Not it is quite possible that W. H. Lovell, the new English juvenile, will be seen.

It is announced from T. H. Winnett's Agency that John A. Stevens has disposed of the English rights to A Great Wrong to Edmund Tearle, who will send the play into the provinces in January. His Secret Foe is also being booked for the road—the English road, while his new comedy-drama, Adrift, is to have an early English opening.

The view of the bluff at Newport, shown in the first act of The Wife, was photographed for the Lyceum production. The back drop shows the residences of Catharine Wolfe and Pierre Lorillard. The two different views of the Capitol and surroundings at Washington in the last act were also painted from photographs taken for the production.

Last Saturday was the thirtieth anniversary of the opening of McVicker's Theatre, Chicago. On Nov. 5, 1857, Manager James H. McVicker appeared as Cousin Joe in The Rough Diamond. The other play of the evening was The Honeymoon, in which Harry Perry appeared as the Duke and Alice Mann as Juliana. David Hanchett was a member of the company, which included many names now forgotten.

J. B. Isherwood, manager of the Close Shave company, writes to deny the report that his company recently disbanded in Lancaster, Pa. THE MIRROR placed reliance upon the information furnished by Mr. Steigerwalt, its Lancaster correspondent, which placed the matter in a more serious light than a mere disbandment. He is a trustworthy man, and has served THE MIRROR for many years. His name sounds to the depths of Pennsylvania Dutch conservatism, and he has always held—and deserved—the confidence of THE MIRROR. Mr. Isherwood says: "We are still out, and mean to stay." But, Mr. Isherwood, wasn't there a little lapse in your dates, according to theatrical stop watches? Rondout, we are pleased to say, will have A Close Shave on Nov. 11 12. Mr. Isherwood writes THE MIRROR from Nyack.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Chase has the programmes in charge—Letitia Fritch has been singing at the Exposition in conjunction with Gilmore's Band. She is a beautiful singer, and is always accorded an ovation. P. S. Gilmore tenders his band a champagne supper 11.

SEDALIA.

Opera House (H. W. Wood, manager): George C. Miln presented Hamlet, Merchant of Venice and Othello—Iago in the last named—to fair and respectful attendance 1-2, and Wednesday matinee. Miln's performance is intelligent and interesting but not artistic. William N. Griffith and Adele Payn supply acceptable support in leads. Jennie Yeamans delighted a moderate audience in Our Jennie 4. Michael Strogoff cancelled 12 for later date.

COLUMBIA.

Haden Opera House (J. E. Connebaugh, manager): James and Wainwright appeared in Hamlet Oct. 29. Miss Wainwright's Ophelia was the best ever seen here. Mr. James must be credited with some good work, though his Hamlet could have been better. Receipts $250.

MARSHALL.

Marshall Opera House (Bryant and Weller, mangers): Agnes Herndon 4 in Married, Not Mated (benefit to Myrtle Division, No. 23, K. of P.). The division has taken great interest and gave a silent drill between acts. House crowded.

JOPLIN.

Haven Opera House (H. H. Haven, manager): The New York Ideal Opera co. appeared Oct 28 in Ruddygore and 29 in Bohemian Girl. Poor business. The co. is small in numbers, but gives a splendid entertainment. Carrie Tutein carried the audience by storm by her splendid impersonation of Rose Maybud in Ruddygore.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): W. J. Scanlon in Shan na Lawn and Irish Minstrel Oct. 28-29. Mr. Scanlan has many admirers here and his welcomers crowded the house at each performance. Grismer-Davies' Called Back co. to good business 31-Nov. 2. A strong version, well presented. Natural Gas brightened the faces of large houses 2-3. Fine co. James-Wainwright 10 12, Minnie Maddern 15-16, Tin Soldier 17-20.

Grand Opera House: Ida Siddons' co. opened half week's engagement 3 to large house. Mattie Vickers 10-12, Little Nuggets 14-16, Skipped by the Light of the Moon 18-19.

HASTINGS.

Kerr Opera House (Dave Taggart, manager): Wilson and Rankin's Minstrels 2. Wilson and Schoolcraft were the favorites. Entire troupe well received. Attendance good.

NEW HAMPSHIRE.

EXETER.

Opera House: In last week's MIRROR your "make-up" made me believe we lived in Vermont. Exeter, Manchester and Portsmouth still glory in being a part of the old Granite State. Then, you do an injustice to the Arizona Joe co. in clipping my report. I said, "Everyone was disappointed," as you have it: but I further added, "in the fact of their supposing it a cheap show, when in reality it turned out to be one of considerable merit and worthy of the best of patronage." I am afraid Arizona Joe's rifle will be seen here again soon, unless THE MIRROR corrects the statement. Last week the charming little comedy sunbeam, Mora, played in a repertoire to large houses. Manager Wingate also plays her in Newmarket week of 14.

NASHUA.

Theatre (A. H. Davis, manager): Arizona Joe co. in The Black Hawks 1; rather airy house.

NEW JERSEY.

TRENTON.

Opera House (John Taylor, manager): A fair-sized audience assembled Oct. 31, the attraction being A Grass Widow. The situations and characters were novel and created a great deal of laughter. C. S. Parsloe fully sustained his reputation as a comedian. Fanny Davenport made her appearance as Fedora 2; crowded house; won the admiration of all. Miss Davenport was seen at her best and the co. was of unusual strength and brilliancy, with Melbourne McDowell as leading man. His Loris was a masterly piece of acting. Michael Strogoff packed the house 5. The performance seemed to give satisfaction. Doyle's Martyr 10 to 12; Arrah Na Pogue 17; Fantasma 18-19.

Masonic Temple Theatre (A. Philion, manager): A Checkered Life week of 14.

PATERSON.

Jacobs' Opera House: Good patronage last week; The Streets of New York. This week Peter Baker in Chris and Lena. Monroe and Rice in My Aunt Bridget 24-26; Ada Gray 17-19.

People's Theatre (A. Philion, manager): Joseph J. Sullivan in The Black Thorn last week to fair business. This week, Weston Brothers; week of 14 Sid C. France.

NEWARK.

Miner's Newark Theatre: Held by the Enemy opened 7 to an appreciative audience; Harbor Lights week of 14. Mrs. James Brown Potter is booked for week of Dec. 26.

Jacobs' Grand Opera House: My Aunt Bridget opened to a large house 7.

NEW YORK.

ALBANY.

The Troubadours' engagement at the Leland, during the first half of last week, resulted in very fair business and satisfaction to the audience. Lilian Olcott, in Theodora, followed for the latter half of the week, and made a very fine impression. The cast was efficient, and the costuming and staging unusually good. Business was very good, although not large. Erminie opened on Monday night of the current week and drew out a big house. The operetta, with Fred. Solomon, Harry Walton, Addie Cora Reed, Jennie Weathersby and Josephine Bartlett in the cast, went with a vigor and success that easily captured the auditors. The engagement is for three nights and the Wednesday matinee.

The Wilbur Opera co. did a fair business at the Museum last week, singing Merry War, Girofle-Girofla, Grand Duchess, Fra Diavolo, Three Black Cloaks and La Mascotte. The co. as a whole is not quite up to the standard of previous years. The Kimball Comedy co. opened on Monday night in Mam'zelle to an overflowing house. The play has been changed to a musical comedy and furnishes a pleasant entertainment. The cast is very acceptable.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Clio attracted fine audiences last week. The co. was competent for bringing out all the possibilities in the play. The scenic effects and the ballet were excellent. Present week, Ben Maginley in Inshavogue and May Blossom; next, Wilbur Opera co.

Grand Opera House (P. H. Lehnen, manager): Lotta drew good houses 31-Nov. 2, appearing in Pawn Ticket Nov. 2-10 Gormans' Spectacular Minstrels 3; fine business. This new claimant for public favor presents many features that are refreshing to note. The dancing was particularly good. The vocal selections were deservedly applauded. Taken in its entirety, the programme was very entertaining. Hettie Bernard Chase filled out the week in Rags, the Wild Cat, to fair audiences; and she made a favorable impression. This week, Arthur Rehan's co.

Cassino: Misco's Magic Talisman drew good houses last week. Present week, Lang's Novelties.

Items: Fred. D. Harris, the genial representative of the Rehan co., was in town last week, as was also the energetic agent, E. D. Griswold, of the Inshavogue party; W. H. Brown, of the Ohio co., with Messrs. Marks and Griswold, send kindest regards to THE MIRROR.—Local Lodge of Elks held a social session 6; largely attended. A pleasing incident was the presentation of a diamond-studded badge to Past Exalted Ruler Samuel R. Carter.—The Levy Concert co. entertained a small but appreciative audience at the Grand 6.—We have yet to see a Sunday evening entertainment in this city that is remunerative.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The Daly Brothers drew very lightly 31-Nov. 1 with Upside Down. Erminie packed the house 2-3. Fred Solomon's Caddy was as funny as ever, and convulsed the audience. He certainly compares well with Wilson in the past. Too much can hardly be spoken in favor of Addie Cora Reed's singing of the title role. Gorman's Minstrels gave a fair show to good house 4. Ellsler's Aladdin 10-12. This production is being looked forward to with much interest.

Grand Opera House (Jacobs and Proctor, managers): Ben Maginley did a lucrative business last week. Wilbur Opera co. current week. Next, Kimball Comedy co.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): Pat Rooney (return date) played to one of the largest audiences this season, 5; receipts upward $500. The receipts would have been much larger had not the Davis-Greenwood Opera co. been booked for 7. Advance sale large.

Item: The Fishkill Opera House, which has been used but very little since the Dibble was opened, has been sold, and will be remodelled and used as a church.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Oct. 31 Pat Rooney presented Pat's Wardrobe to large and enthusiastic audience. Rhea appeared in Fairy Fingers 3; large and fashionable audience; excellent satisfaction.

Elks: A branch of the Order of Elks was instituted in this city last Sunday, a number of members from neighboring cities being in attendance. The branch starts off with quite a large list of charter members, and its prospects are brilliant.

UTICA.

Opera House (H. E. Day, manager): The concerts by local talent 1-2 drew full houses, and were a great credit to the musical societies. Aronson's Casino co. in Erminie 4; standing room only; best house of the season. The co. is a good one but did not appear at their best, owing to colds. The opera was superbly mounted and costumed, and the chorus was well drilled. Addie Cora Reid's Erminie was all that could be desired and her "Lullaby" called forth deserved applause. Fred. Solomon and Henry Walton as the two thieves were very good, and kept the immense audience in the best of humor. Harry Hilliard's solo was one of the best of the evening. Miss Reynolds was suffering with a severe cold. Miss Sutton did admirably as Marie. The orchestra was small but did well. The same co. will return in January in the Marquis. New York Philharmonics 14; McNish, Johnson and Slavin 18; F. C. Bangs 18.

ITHACA.

Opera House (H. G. Wilgus, manager): Oct. 31, Hettie Bernard Chase in Rags, the Wild Cat, to good house. Rhea in Fairy Fingers 4; crowded house. At the close of entertainment Rhea recited, in French, the "Soliloquy of Charlotte Corday," after which Cornellians present gave the Cornell yells. Later the students serenaded her at the hotel. The actress returned thanks in her native tongue. McNish, Johnson and Slavin's Minstrels 10; Abbey's Uncle Tom's Cabin co 15; Claire Scott in repertoire 21, week; Daniel Boone 30.

HUDSON.

Opera House (E. Waldron, manager): One Million Dollars drew a good-sized audience 2; excellent co.; strong play; costumes finest seen here this season. Dick Coulter (John Haslerigg) scored a big hit. Ethel (Fannie Francis) displayed much ability, and pleased all. Mollie (Edith Hall), little, but "oh, my!" Very neat. Her dancing was loudly applauded. Lillian (Rose James) was a well-sustained part. Mrs. Tibbits (May Marshall) made fun for all. Come again, Harry.

Personal: Had a pleasant conversation with Harry Chapman, manager of One Million Dollar co. He reports business good, and says managers ask for return dates.

Item: THE MIRROR will hereafter be found on file at the Opera House.

KINGSTON.

Opera House (C. V. DuBois, manager): Annie Pixley in the Deacon's Daughter 3; good-sized audience; delightful entertainment; support excellent. Little Tycoon 5; large and appreciative audience; one of the best entertainments of its kind ever given here; all parts well taken

CANANDAIGUA.

Kingsbury's Grand (S Kingsbury, manager): Jules Levy's Operatic Concert co. appeared to a small audience 1; Lottie Church drew fair houses 3-5; Pa-pe-ta, Unknown and The Dark Side of New York were presented. Little Tycoon 17.

LOCKPORT.

Opera House (John Hodge, manager): Oct. 31, a poor co. played the Land League to a small house. Abbey's Uncle Tom's Cabin co. 3; fair house. Levy Concert co. appeared before a small but enthusiastic audience 4; Levy's cornet solos were greatly admired.

GLOVERSVILLE.

Opera House (A J. Kasson, manager); Erminie 5; crowded house; first-class every way.

ROME.

Opera House (Charles Tuttle, manager): Night Hawks gave a fine entertainment 2; good house. Williams' All-Star Minstrels 4; poor house. With the exception of Prof. Burton's dog show the entertainment was very stale. Rhea 10; Ida Van Cortland 14, week.

OLEAN.

Opera House (Wagner and Reis, managers): Joseph Murphy appeared to standing room only 1, giving pleasing performance of Kerry Gow. The most fashionable audience of the season greeted The Little Tycoon 3. R. E. Graham as General Knickerbocker was very pleasing. Whole house was sold before 8 o'clock.

NIAGARA FALLS.

Park Theatre (A. H. Gluck, manager): Daniel Boone, 5; good business; May Blossom, 8; fair house. Lilian Olcott 12. Rhea 22.

TROY.

Rand's Opera House (E. Smith Strait, manager): Lilian Olcott and her excellent support presented Theodora, with its magnificent scenery, to small attendance first part of last week. 'Tis to be regretted that such a good co. failed to receive the patronage due. The Salsbury Troubadors, as usual, had thronged houses, 1-3. Lost in New York all this week.

Griswold Opera House (Jacobs and Proctor, managers): Charles T. Ellis, as Casper, in Casper the Yodler, drew the largest house of any attraction of the season. Checkered Life comb. current week. Benjamin Maginley in Inshavogue and May Blossom next.

ELMIRA.

Opera House (W. E. Bardwell, manager): Erminie Comic Opera co. appeared before a large and fashionable audience 1. Addie Cora Reed, Fred Solomon and Harry Hilliard are deserving of mention.

Arena: Eugene Leech, an athlete of no mean order, formerly with Barnum, Forepaugh, Sells and Murray's circuses, has a good position in the Rathbun House, this city.

Madison Avenue Theatre (Wagner and Reis, managers): Wilson Brothers' Minstrels 31-Nov. 1 to poor receipts. Opposition and an ordinary entertainment the cause.

OWEGO.

Wilson's Opera House (S. F. Fairchild, manager): Barlow Brothers' Minstrels 3; large and well pleased house.

OHIO.

ZANESVILLE.

Schultz Co.'s Opera House (John Hoge, manager): A small but highly delighted audience attended the second appearance of Evans and Hoey in A Parlor Match. Much new business has been added, and the songs and specialties are of a high order. Charles E. Evans and William Hoey, in the roles of McCorker and Old Hoss, are especially well fitted for the parts, and they are immense. Evans works hard to please and his work is a success. Old Hoss Hoey keeps the house in a roar, and his every move creates laughter. His work is done so cleverly that he does not at any time appear to be trying to be funny. His topical song, "I Remember—I Forget," was scarcely long enough to suit the audience, verse after verse being demanded and good-naturedly given. Minnie French is full of fun; her Angel Child Innocent is cute and cunning. Dan Hart, as Captain Kidd, and M. J. Sullivan as Old Bellamont, very nicely rendered two old-men parts. The Silver King still finds favor. This excellent melodrama received its third production here 5. The house was crowded on the two upper floors and comfortably filled below. Carl Haswin heads the co. as Wilfred Denver. He does quite well, but his acting is seemingly forced; there is wanting a smoothness and finish to make a perfect impersonation. The part affords many an opportunity for fine emotional acting. Marie Hilforde's Nellie was not the strongest we have seen, yet no fault could be found. She was favored with a curtain call at the close of he third act. Sam Verney's Jaikes is an excellent character sketch and exceedingly well played. Harry Dalton as Herbert Skinner, the Spider, makes a genteel rascal. The scenery is somewhat the worse for wear.

DAYTON.

The Grand (Reist and Dickson, managers): The only attraction during the past week was Oliver Byron 4, in The Inside Track. Good business. The play is of a sensational nature and elicits much applause, especially from that part of the audience nearest the ceiling. Co. good.

Cues: Charles D. Mead, ex-manager of The Grand, was unanimously elected "E. R." of the Dayton Lodge of Elks, No. 58.—Fred. Weagle, sole proprietor of The Drummer Boy, is in the city making arrangements for the production of this popular military drama 11-13.—Everyone is anticipating with pleasure the return of Jarbeau 25.—The Silver King played at Memorial Hall 3; good business.

MASSILLON.

Bucher's Opera House (Bar and Porter, managers): Rice, Hart and Ryman's Minstrels 1; fair business. Abbey's U. T. C. co. 2; fair business. T. N. Wilson, in his new dramatic success, The Veteran's Son, under the auspices of Daniel Ritter Camp, No. 24, Sons of Veterans, 10-12.

NORWALK.

Gardiner's Music Hall: Waller S. Baldwin's co. week of Oct. 31 in Galley Slave, Two Orphans, East Lynne, The Danites, Esmeralda, Kathleen Mavourneen, and for a Saturday matinee Fanchon the Cricket. Pirate repertoire and good business.

CANTON.

Opera House (Louis Schaefer, manager): Abbey's Uncle Tom's co. 1; large audience. Rice, Hart and Ryman Minstrels, in spite of a large political demonstration the same evening, drew a crowded house 3, and one that was thoroughly appreciative. The entertainment throughout was better than the average.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): Nellie Free and an excellent co. Oct. 31-Nov. 2; poor business. Beacon Lights 5; very satisfactory to a good house. Madame Frye 15; May Blossom 17.

YOUNGSTOWN.

Opera House: The Bostonians sang the featherweight opera, Fanchonette, to a heavy house 2. Marie Stone was in excellent voice and spirits. Barnabee capered about in the guise of a yellow butterfly, amid much merriment. Miss Cleary as a Moorish lad was a prime favorite, receiving several recalls. The Beacon Light co., starring Chauncey G. Pulsifer, manager, in huge type on the bills, played a very red drama to a good house 4. Several first-class and a few poor actors make up the co. Harold Forsburg, George Learock, Gracie Emmett and John G. Germon are excellent. Germon gave us a finished performance.

In the Wings: The Annual Elk Banquet was a great success. One hundred and fifty covers.

URBANA.

Opera House (P. R. Bennett, Jr., manager): Jessie Bonstelle pleased a big house in Trizie 1. Edwin Hanford joined Trizie here. Maude Banks in Joan of Arc 5: good business. The grandest production Urbana has seen in years; a treat long to be remembered. Beacon Lights 12.

SANDUSKY.

Biemiller's Opera House (Rutter and Ilg, manager): Scorer-Willard co. 1-2; light business. Worst co. seen here in some time. Bensberg Opera co. 11. Uncle Tom once more 14.

WASHINGTON C. H.

Opera House (Smith and Silcott, managers): Clara Louise Kellogg concert Oct. 31; elite of city; universal satisfaction. Silver King 3. immense and well pleased audience.

BELLAIRE.

Elysian Theatre (E. W. Scott, manager): Mme. Neuville and her son August in The Boy Tramp, opened a two nights' engagement to a fair house 4. Packed house 5. Play and co. better than last season and gave good satisfaction. Lillian Jerome, who plays the gambling-house mistress, while coming down stairs of the St. Nicholas Hotel, missed her footing and fell to the bottom, receiving painful bruises. She appeared on the stage on crutches Friday night although suffering great pain.

XENIA.

Opera House (J. A. Hivling, manager): Clara Louise Kellogg 1; largest and most fashionable audience of the season.

Repairs: The Opera House will be closed until Dec. 1 on account of new steam-heating apparatus being put in and other much-needed repairs.

FINDLAY.

Davis' Opera House (George E. Rogers, manager): Oliver Byron and an excellent co. in The Inside Track 2; good house.

UPPER SANDUSKY.

Opera House (John A. Lime, manager): Argonauts of '40; benefit of Manager Lime; packed house and general satisfaction. The Scorer-Willard Comedy co in Eloped and Frolic 3; good house.

WARREN.

New Warren Opera House (P. L. Webb, manager): The Bostonians delighted everyone with Fatinitza 4. Barnabee, Karl, Ricci, Frothingham, Huntington and Cleary in the cast. Setting, costumes and other paraphernalia for harem scene took the people by storm. Audience unable to fully manifest its enthusiasm and satisfaction. Local papers wildly eulogistic.

Old Warren Opera House: Robinson and McAllister's Comedy co. 4; good house; well pleased.

LIMA.

Faurot Opera House (George E. Rogers, manager): The Silver King did a good business Oct. 31. C. A. Haswin plays Wilfred Denver with a good deal of power, and the co., with the exception of Marie Hilforde, who was very weak as Nelly, was good. Oliver Byron in The Inside Track 1; good business. Mr. and Mrs. Byron received several calls before the curtain. Mrs. Byron, as Jerry, has made the hit of her life. A fair sized audience saw Hilarity, played by Charles A. Loder and a co. of very inferior variety actors 3. The play is very bad. Clio 10; Sol Smith Russell 11.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): Francis Labadie and a fair co. in a very poor play entitled Nobody's Child 2; light business. Mr. Labadie is a young actor of much promise, and would do well to secure a good play.

Cancellers: Rice, Hart and Ryman's Minstrels, contracted for 5 failed to appear. The Argonauts co. wired for the date. Agent Baldwin of the minstrels wired "be here 3." On 4 the minstrels sent word that their printing had been missent. Cancelled. Manager Hunt is mad and awaits his turn.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): The Gladiator and Julius Caesar by the Downing comb. packed the house 31-Nov. 1.

People's: Peck's Bad Boy packed the house to the doors at every performance. The co. is above the average and the musical specialties were good.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager): The Carleton Opera co. in Nanon and Erminie, to large houses, matinee and evening 28. Maude Banks and co. gave fair performance of Joan of Arc 4. medium business.

Grand Opera House (Fuller Trump, manager): Rice, Hart and Ryman's Minstrels gave a poor entertainment to very poor business 28. In spite of two political meetings Oliver Byron in Inside Track 3; good house; usual good performance. Sol Smith Russell 12.

PORTSMOUTH.

Bishop's Dramatic co. in Muggs' Landing 3: fair business.

HAMILTON.

Music Hall (Hartsfeldt and Morner, managers): Clara Louise Kellogg Opera co. to the largest house of the season 2, playing to $640. Very satisfactory performance.

OREGON.

PORTLAND.

New Maret Theatre (J. P. Howe, lessee): Milton Nobles co., week of Oct. 31, played to fair business, presenting From Sire to Son, Love and Law and The Phœnix.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): Beacon Lights Oct. 31; fairly good house. This play was presented with good effect. The co. was in every respect competent, and the scenic effects most admirable. It is one of the best of the frontier type of melodrama. Thrown on the World 2; fair house. This was one of the most tiresome plays we've had give us for some time. The co. was amateurish to such a degree as to be beneath the mildest praise. In fact, there was nothing to commend. Zitka 5. The first representation of this play in our city and consequently a fairly good house; packed in the upper circles. A very satisfactory production to all save the local critic of one of our dalies; who did not seem to enjoy the play or the acting of the co. The *vox populi* did not agree with him, however, as the applause was liberal throughout the evening.

YORK.

Opera House (B. C. Pentz, manager): Thrown on the World 1 and Checkered Life 4; fair business. With exception of Edith Crolius' Reckless Nell and Clint Wilson's Mike O'Brien, in Checkered Life, the least that is said the better.

READING.

Grand Opera House (George M. Miller, manager): Maggie Harold and co. during week of Oct. 21, presented Pink Dominos, All that Glitters is not Gold, The Honeymoon and Meg, the Child of the West. Fair business. Barlow Brothers' Minstrels 12; Jennie Calef 17-19.

Academy of Music (John D. Mishler, manager): Fanny Davenport drew a fashionable and well pleased audience 3. Receipts $681. Power's Ivy Leaf 4-5, with matinee, to large houses. Saturday evening Major Kenney stepped on the stage and, calling for Manager Power, presented him with a handsome ebony gold-headed cane on behalf of the Ivy Leaf Association of this city. Manager Power was shown much attention during his visit. Charles A. Gardner 10; Ada Gray in East Lynne 12.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): The Bostonians presented The Poachers 2; fair house only. Best of satisfaction, there being no less than fourteen encores. Many familiar faces were seen with this co. The new soprano, Miss Condon, has a good voice and is a charming little actress. Strong chorus, elegant costumes and a large and splendid orchestra. Sam'l of Posen, with Frank Howard in the title role 4; not very satisfactory performance. Co., with a few exceptions, could be better. Ullie Akerstrom 14, week; Daly's Upside Down 22.

HANOVER.

Opera House (J. Percy Barnitz, manager). Moore and Vivian 1; large and well pleased audience. Checkered Life 5; packed and enthusiastic gallery; well-filled parquet. Mendelssohn 17; Lucky Ranch 24.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Hicks-Sawyer Minstrels gave a very creditable performance to a $360 house 5. Charley Reed, in his specialty, Left Alone, and Steve Martin and his banjo, were especially well received, and after numerous encores were brought before the curtain. Will Johnson, second bass, is the latest acquisition to the minstrels, having joined a few days ago.

OIL CITY.

Opera House (Kane and Rogers, managers): Daniel Boone was given Oct. 31 by Peck and Fursman's co. to fair house. Bostonians drew large house 1, and charmed their audience with the sweet numbers of The Bohemian Girl. C. A. Loder's Hilarity co. 17.

Spark: Forty minutes before curtain time for Sam'l of Posen, a $50,000 fire occurred not two blocks from the theatre. This accounted for the small house. Hope the town and Sam'l will both have better luck next time.

BEAVER FALLS.

Sixth Avenue Theatre (C. W. Rohrkaste, manager): Sam'l of Posen greatly disappointed a fair-sized audience Oct. 31. Beacon Lights 3; good business. Mr. Learock and Gracie Emmet made decided hits. Muggs' Landing 15.

Opera House (C. B. Foster, manager): The Reinhart Opera co. under the management of Fred. G. Conrad opened Monday 7 for week, with Little Red Riding Hood to a full house. May Blossom 17.

WARREN.

Library Hall (Wagner and Ries, managers): Little Tycoon 2; good house; delighted audience. Graham got twelve recalls on his song.

PHILIPSBURG.

Opera House (A. B. Herd, manager): Al. G. Field's Minstrels 1; large and highly pleased audience.

FRANKLIN.

Opera House (D. D. Grant, manager): Sam'l of Posen, with Frank Howard as Sammy, gave a very unsatisfactory performance 2; fair house. Ray Dobson, as Mlle. Celeste, was elegant. Two Johns 11.

ALLENTOWN.

Music Hall (E. L. Newhart, manager): Thrown on the World was presented Oct. 31 to medium business. With the exception of Mr. Scott, Mr. Allen and Woodcock, the co. is decidedly amateurish. Ivy Leaf drew a good sized house 3. Co. and performance excellent. Charles Frew, an Allentown favorite, is very clever as the Fox, and his appearance on the stage drew forth applause from his admirers. Nobody's Claim 5; good business. An excellent performance; audience very enthusiastic.

Academy of Music (B. J. Hagenbach, manager): Lilly Clay's Gaiety co. 2; large house. Show seemed to please. Fair faces and good forms much admired. Opera-glasses in great demand. Some of our clergymen were almost blinded by the paper of this co., and gave free advertisements by several communications in our daily papers. Consequence—densely packed houses.

NORRISTOWN.

Music Hall (Wallace and Boyer, managers): Lily Clay's Gaiety co. 5; packed house, composed almost entirely of the males. Performance gave satisfaction.

SHAMOKIN.

G. A. R. Opera House (John F. Ostler, manager): Fanny Davenport presented Fedora before the largest and most select audience of the season 5. Miss Davenport was called before the curtain at the close of every act. The co. deserves especial mention, as it is of unusual strength.

PHILIPSBURG.

Opera House (A. B. Herd, manager): The largest audience of the season greeted Field's Minstrels 1, and there was an uproar of laughter from the time the curtain rose until it went down on the last scene. Howarth's Hibernica played to a small house 3. The performance was good and deserved better.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Ivy Leaf Oct. 31; good-sized and very appeciative audience. The quartette and W A. Mack received encore and encore. Mr. O'Brien and Misses Conalline and Rosebud were greatly admired. The scenic effects were lovely. Our Jonathan 10; Silver King 18; Cattle King 21.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Rhea in Frou-Frou 1; large house. Michael Strogoff 3. One of the poorest troupes ever seen here. The specialties and the man in the telegraph office were the only good things in the play. People left after every act. Great preparations are being made for the production of Eleanor; or, The Smith Family. This being the home of the writers, and where it was first produced, large houses will greet Messrs. Niven and Speck 9 10.

SHENANDOAH.

Theatre (P. J. Ferguson, manager): Lillian Kennedy, supported by the young comedian, Alfred Kelcey, week of Oct. 31. Good business first two nights. Total receipts for the week $1,000. Panic prices. Nellie Heywood was called before curtain twice. Lillie Stanley joined the co. here.

DANVILLE.

Opera House (F. C. Angle, manager): Louise Arnot in repertoire week of 31 filled the house nightly to full capacity. Miss Arnot is a pleasing actress and has hosts of friends here. This was her third visit. Supporting co. better than that of last year.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Ullie Akerstrom gave seven performances week of 31 to packed houses. Miss Akerstrom proved herself to be an artiste of great merit. All her pieces were well staged and gave good satisfaction.

Bookings: Frank Charvat, manager of Ullie Akerstrom, sends kindest regards to MIRROR.—Mr. Arthur, advance agent of Fanny Davenport was here 2.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Moran and Thomas' Minstrels drew large houses 31-Nov. 1. A good co. Zitka played to good business 3. Well presented, nice scenery. Fanny Davenport had a good house 4.

Items: J. W. Randolph, manager of the Windsor, (late King Street) Theatre, is among the missing. Crossen's Banker's Daughter co. played there 31 to $71, which Randolph secured and skipped with, leaving behind an unpaid board-bill of $54 and debts to the amount of about $500, which his local backer had to pay.

NORTH EAST.

Short's Opera House (T. W. McCreary, manager): The Fifth Avenue Opera co. week of Oct. 31; good houses; best of satisfaction. The operas rendered were The Mascotte, The Mikado, Robert Macaire, Olivette, Chimes of Normandy, Fra Diavolo and The Grand Duchess.

PITTSTON.

Music Hall (W. D. Evans, manager): Pat Rooney was on for 2. At 7.30 Mr. Rooney's manager informed the large crowd waiting for admittance that there would be no performance, as Mr. Rooney was "suffering from throat trouble and was under the doctor's care." The co. left for New York 3, where they will rest until Mr. Rooney "recovers." The Smith Family 12; Fred. Bryton 15.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): Lily Clay's Adamless Eden 4; large house. The Town Council had the Chief Burgess cover the show-bills with blank paper. Starr Opera co. 7, week; Fred. Bryton 17; Maggie Harold 21, for week.

ERIE.

Park Opera House (Wagner and Reis, managers): The Bostonians sang Fatinitza Oct. 31 to a crowded house. The performance was a truly artistic one in every respect. A decidedly top-heavy house greeted Captain Jack Crawford in On the Trail; or, Daniel Boone the Avenger. Everybody applauded and everybody seemed to be well satisfied. Joseph Murphy in Kerry Gow 4 and Shaun Rhue 5; large houses. Although well on in years, Mr. Murphy can yet well sustain his excellent reputation.

TITUSVLILE.

Opera House (C. F. Lake, proprietor): Daniel Boone 1; large house, balcony and gallery packed. Sam'l of Posen 5; large and well pleased audience.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Rhea 2; fine audience. Michael Strogoff 4; good business. The scenery was fine, but the co. weak. The Dalys in Upside Down 5; good business.

EASTON.

Opera House: Rhea appeared Oct. 31, as Lady Amyott to rather a small house. The play could be much improved were it put into the hands of a skilfull writer for a few hours.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): Rene was given by the Redmund-Barry co. 31-Nov. 1, and a finer or more pleasing entertainment has not been seen here this season. At the matinee the house was packed even in the gallery with ladies and children. Louis Aldrich's co. presented My Partner 3-5. His support was of the best, and the reception cordial and hearty. Herrmann 10-12; Erminie 14.

Low's Grand Opera House (W. H. Low, proprietor): My Aunt Bridget 3-5. James C. Roach in Dan Darcy 14-19.

Theatre Comique: This week The Early Birds co. Last week The Night Owls did a big business.

Westminster Musee: Full houses all the time.

Gaiety Museum: At this popular place will be seen a good olio of variety.

WOONSOCKET.

Music Hall: P. S. Luce, manager): Bennett and Moulton's Opera co. Oct. 31-Nov. 2, in Olivette, Pinafore and Mascotte. Light business.

Cold Facts: Work on the new opera house has been suspended. The foundation is finished Rumor has it that the season is too far advanced, and, what is more important, that there is not a sufficient amount of cash to complete the work.

WESTERLY.

Opera House (C. B. Bliven, manager): Jim the Penman was finely rendered 5 by A. M. Palmer's Eastern co. Large audience. May Brookyn and Wright Huntington were exceptionally good in their roles and were enthusiastically applauded. Manager Palmer resided here in his boyhood, and has many friends in Westerly.

TENNESSEE.

MEMPHIS.

Memphis Theatre (Frank Gray, manager): Gilmore's Devil's Auction, Oct. 31, opened to big business, with a falling off for the three nights following. Haverly's Minstrels 4-5; good business, packing the house Friday night. This week, Jim the Penman.

Mention: Wesley Sisson is in town ahead of Jim the Penman. The advance sale for this attraction is beginning to indicate immense business.—Robinson's Dime Museum, with Billy Arlington, the old minstrel, as the leading attraction, is doing a fair business.—The two variety houses are giving their usual performances to fair business.—To-morrow (9) Maud Jeffries, a handsome and talented young lady of Memphis, leaves for New York to study for the stage. She is graceful, tall and handsome, and will no doubt, by hard study, make her mark in the profession. Miss Jeffries made her first appearance here during the engagement of Lizzie Evans, when, at Miss Evans' request, she played the part of the Governess in Our Angel, making a decided hit, though in a minor part.

NASHVILLE.

Theatre Vendome (J. O. Milsom, manager): Mr. and Mrs. W. S. Florence 31-Nov. 2, in Our Governor, The Mighty Dollar and The Flirt. All three plays admirably presented by a very strong and evenly balanced co. Attendance only fair. Mrs. D. P. Bowers 3-5, presenting Queen Elizabeth, Madame Crœsus, Lady Audley's Secret and Mary Stuart. Attendance light. Mrs. Bowers costumes and mounts her pieces gorgeously and with great care. Her company, with two or three exceptions, is by no means so good as the one this talented woman brought here last season. Henry Aveling renders good support, and so do Mittens Willett and William G. Beach. Carleton Opera co. all this week. Sale of seats opened nicely.

Masonic (E. V. Anglim, manager): J. B. Studley presented A Great Wrong to fair business 1-3. The piece was well received and the co. presenting it is much above the average. Storm-Beaten 3-5.

The Museum has drawn moderately well. There are many new and many old warmed-over attractions offered.

Mention: The following very complimentary letter was handed Manager Milsom on Saturday evening by the members of Mrs. D. P. Bowers' co. By permission I send it to THE MIRROR. It speaks for itself.

NASHVILLE, Tenn., Nov. 5, 1887.

J. O. Milsom, Esq.:

DEAR SIR:—We, the undersigned, members of Mrs. D. P. Bowers' co., wish to express our sincere thanks and appreciation of the thoughtfulness you have shown for the actors' comfort in the arrangement and furnishing of your dressing-rooms. We are sure that our sentiments will be echoed by all members of the dramatic profession who, in their tours through the country, have to suffer so much from neglect in this particular. Wishing you and your copartners every success in your enterprise, we are, dear sir, yours sincerely.

(Signed) Mittens Willett Aveling, Henry Aveling, Jennie Carroll, Alice Fairbrother, Carl Ahrendt, W. G. Beach, John W. Thompson, Percy Hunting, Arthur Giles, Donald Smedt.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): Mrs. D. P. Bowers, in Queen Elizabeth and Madame Crœsus, 31-Nov. 1; very good houses, but not what the splendid acting of the lady and Henry Aveling deserved. Cora Van Tassel in The Hidden Hand 3; big business. She has made quite an improvement since her last visit here.

TEXAS.

AUSTIN.

Milett's Opera House (C. F. Millett, proprietor): Around the World in Eighty Days Oct. 26 7; average fair house; Florence Bindley in Excitement 28 and matinee 29 Heroine in Rags 29; good houses. The neatest entertainment of the season. John F. Ward 31; good house. Very clever. Lizzie Evans, 2-3; Adelaide Randall 14-15.

Snipes: Captain Millett has refurnished the lower floor of the Opera House with folding opera-chairs of a neat and comfortable pattern, and rearranged it so that every seat is good. He has also added a twenty-cent peanut gallery for ye gods. Mr. Millett has displayed great taste and has had an eye to the comfort and pleasure of his audiences, and the general verdict is, that from the stage and auditorium, he has the neatest little house in the South, with one or two exceptions. Miss Bindley made a decided hit with the Austin people. Her emotional part in A Heroine in Rags is a very fine piece of acting, and her soubrette work is as as good as the best. J. P. Crane is acting as assistant manager and treasurer this season.

MARSHALL.

Marshall Opera House (Johnson Brothers, managers): Our season and new house opened Oct. 27 with Jennie Yeamans in Our Jennie. Very large audience.

DENTON.

Opera House (S. J. Carroll, manager): McIntyre and Heath's Minstrels Oct. 28; good business. This co. is one of unusual excellence and gave the best minstrel performance ever seen on this stage. As a whole the co. is a constellation of stars of whom lesser lights may feel proud to imitate.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): John F. Ward, in The Doctor, just about paid expenses Oct. 28-9. The character assumed by the star is a subordinate one, and even the skilful treatment it receives cannot make it as prominent as the comedian's talent merits. The few opportunities afforded are, however, made the most of, and the aid of a capable co. combines to make an interesting performance. We are now enjoying a change to tragedy. Thomas W. Keene having opened 31 in Hamlet, following up with Julius Cæsar, Merchant of Venice and Richelieu. Richard III. closes the engagement 3 Mr. Keene was heartily welcomed, and his artistic characterizations met with the usual demonstrative manifestations of approval from intelligent audiences. Mr. Keene is environed by an exceptionally strong co., headed by Joseph Wheelock.

Mention: The patronage accorded Keene was not as liberal as was expected. The house has not been filled at any performance, owing probably to the increase in prices. Though the Ghost in Hamlet generally falls to the leading man there are several actors in Keene's co. who could do better than Wheelock, whose impersonation is weak. A less kingly-bearing spectre would be difficult to picture. In all else this sterling actor grandly holds his own. Anna Boyle is charming in anything she undertakes, her Ophelia and Julie being particularly excellent.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): Florence Bindley played to fair business Oct. 30-1, and matinee. Her repertoire consisted of Excitement and Heroine in Rags. Co. very fair. Miss Bindley is a very pleasing little soubrette. Her specialties are good, and she sings and dances well. We shall be glad to welcome her back again. John F. Ward and a good co. gave us The Doctor 1-2. Fair business. Mr. Ward has surrounded himself with a good co., and gave a very satisfactory and pleasing performance. We notice a familiar face in E. E. Delamatre, who was here last season with Effie Ellsler. Kate Singleton as Maria, the housekeeper, was very fine. In fact, it is the best all-round co. we have had in some time.

Mention: Helen Windsor, of the John F. Ward co., has been quite ill, although she pluckily stuck to her work. In Austin she fainted after the performance.—Met the genial press agent of Doris and Colvin's shows, M. J. O'Neill. He is in San Antonio booming his show. He informs me that he will leave Doris on the 15th to go in advance of Andrews' Michael Strogoff. Mr. Andrews will secure a good man.—The members of the John F. Ward co. visited our missions along the river and also took in the government post. Were much pleased with our beautiful city.—Hurrah for the Moody and Sanky organ of the profession. You ought to be proud of that title, and it is no wonder that THE MIRROR is held in such high esteem by members of the dramatic profession in this country. Any newspaper which will publish such an article as that in the *Sun*, and then try and protect its author, is sure to meet with the universal condemnation and contempt of all right-minded men and newspapers.

WACO.

Opera House (J. P. Garland, manager): W. J. Fleming's Around the World in Eighty Days played to good business Oct. 29. The scenery was excellent, but the performance was very poor. The charming little commedienne, Lizzie Evans, appeared in Our Angel 31. A fair audience showed very plainly that they were pleased with her. Incidental to the play Miss Evans and her comedian, Steve Corey, introduced several new songs, dances, medleys, etc. Our Angel was repeated at a matinee and the same night Miss Evans appeared as Chip in Fogg's Ferry.

Mention: Anthony Lohman (musical director for Lizzie Evans), who was taken suddenly ill shortly after leaving Hot Springs, has fully recovered and resumed his duties.

SHERMAN.

Opera House (E. L. Jones and Co., managers): Madame Boniface was rendered by Adelaide Randall and co. 2. Much smaller house than deserved. The co. is small but good, the voices being strong and clear. Miss Randall as Madame Boniface was just as cute, sweet and charming as one could desire. She has a very sweet and flexible voice. Gertie Hoyt as Isabell was very good. Her voice has improved wonderfully since she was here last Winter. James G. Peakes and Herman Waldo are also deserving of mention. So far this season very small houses have greeted all cos. Am very much afraid from present outlooks that this season will be a failure here.

FORT WORTH.

Opera House (George H. Dashwood, manager): McIntyre and Heath's Minstrels appeared Oct. 29 to a fine house and gave a performance which was not at all satisfactory. W. J. Fleming's Around the World in Eighty Days 2-3; good business. The co. was nothing extra, but, being their first appearance here a majority of the people were satisfied.

Arena: Doris and Calvin's Circus showed 1 to only fair business. The show was very poor and following so close behind Sells Brothers and several ten-cent concerns the public have had enough circus to last another year.

HOUSTON

Pillot's Opera House (Henry Greenwall and Son,

managers): Louise Balfe in The Farmer's Wife 31; very poor business. Barry and Fay in Irish Aristocracy and Mulcahey's Big Party 2-3; good business.

Item: THE MIRROR is now on sale at the stand of the Crescent News Co., Capital Hotel—a very convenient place.

VIRGINIA.

DANVILLE.

Academy of Music (J. M. Neal, manager): J. B. Polk in Mixed Pickles and The Jerseyman 3-4; fair houses. MacCollin Opera co. 11-12.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): A Night Off 31-Nov. 1; good business. Mrs. McKee-Rankin and an able co. in the Golden Giant 3-5; large business. The performance was entertaining and merited the large attendance and applause it received.

Opera House (James Logan, lessee): Ethel Tucker did a fair business week of 31. This week, Arne Walker.

Items: Arne Walker is billed to present the Two Orphans at the Opera House this week, while Kate Claxton is to render the same production at the Academy. Is this pirating in the very face of Miss Claxton, or has Miss Walker rights to the piece? I look forward to some fun on the sinking of the piratical craft when Captain Stevenson bears down on it with all sails set and his guns protruding from every porthole.

Personal: Mr. G. W. Hageman, the clever business manager of the Under the Gaslight co., made a pleasant call on your correspondent. Hageman is a dandy at working the local newsmen.

LYNCHBURG.

Opera House (T. H. Simpson, manager): J. B. Polk in The Jerseyman 2; fair house. Performance good. Templeton Opera co. (return dates) 4-5; to small houses. Manager Simpson gave a benefit Oct. 31 to W. R. Ogden, the actor who was taken ill while filling an engagement at the Bijou Theatre here. This generous act of Mr. Simpson's has been very highly commended by actors who have since visited our city.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): Evans and Hoey's Parlor Match 31-Nov. 1, packed the house. Maude Banks' Joan of Ark drew light houses 2-3; the star did very fair work, but the co. is greatly demoralized on account of the illness of prominent members. Boom in Matrimony 15; Field's Minstrels 29.

Grand Opera House (O. C. Genther, manager): N. S. Wood 31, week, presenting Waifs of New York. Business fair. Rhinehart Opera co 14, week.

WISCONSIN.

MILWAUKEE.

At the new Academy the Louise Litta co. gave two performances of Chispa Oct. 30. Good business. The co. is rather an inferior one and did not give the best of satisfaction. Sol Smith Russell opened 3 for four nights in Bewitched. The initial performance was given for the benefit of the Press Club and was greeted by the largest and most fashionable audience of the season, the entire house being sold in advance. Mr. Russell and his capable co. gave a very enjoyable performance. Between the second and third acts Mr. Russell gave his specialties and made a speech, which was quite unique, both were well received. The piece is new here, and although it serves to give the star an opportunity in a character somewhat different from his other pieces still it does not give the same satisfaction. Human Nature 7, week.

Lillian Lewis opened a week's engagement at the Grand Opera House 31 in the New Magdalen also presenting Article 49 and an Unequal Match. The houses were very large, owing principally to the large sale of tickets by the members of the Fire Department, being the occasion of their annual benefit. The productions have not been of the highest order, owing principally to the seemingly indifferent acting of some members of the co. Robert Downing 7, week.

At the Place: The Original Georgia Minstrels 30, two performances. Closed rest of week, except Wednesday, when a second performance of Pinafore by local talent was given.

The People's Theatre presented a very good variety bill last week to fair business.

Dime Museum: Nothing seems to check business here. Every week brings a change of curiosities and new people for the theatre. Everybody seems to be satisfied that they get as much as they pay for and so the wheel turns around.

Mention: W. L. Allen at present manager for Lillian Lewis, is about to assume the management of The Main Line. Mr Allen is a pleasant gentleman and a "hustler," and the play of which he is about to assume the management is one of the most interesting and wholesome of American dramatic products. It appears here at the Grand later in the season, and judging by the impression it created last season it will be well received.—The Lillian Lewis co. closes season 26 at Kalamazoo. Cause—poor business.—Mr. Davis, of the Human Nature co., is one of the first to take advantage of the 2,000-mile tickets being issued by the railroads. Each of the nineteen members of the co. has been provided with a book of mileage over four different roads.

LA CROSSE.

McMillan Opera House (L. S. Truesdale, manager): Georgia Minstrels 2; fair business; did not give satisfaction. Colonel J. H. Wood's Mormon Queens 4; fair business.

German Theatre: Papageno, a four-act comedy, to a full house 30.

WYOMING.

CHEYENNE.

Opera House: Neil Burgess in Vim Oct. 31; good business.

CANADA.

LONDON.

Grand Opera House (John H. Davidson, manager): Oct. 31, Hi Henry's Minstrels had a large house. Joseph Adelman's co. presented May Blossom to only moderate business 2. Co. first class.

OTTAWA.

Grand Opera House (John Ferguson, manager): Mrs. Langtry appeared in A Wife's Peril and The Lady of Lyons 1-2 before crowded houses. The vice-regal party attended the first performance and on Wednesday Mrs. Langtry lunched at Rideau Hall, the Governor-General's residence.

MONTREAL.

Academy of Music (Henry Thomas, managers): Week of Oct. 31 Grau's French Opera co. for the first three nights to splendid business. Mrs. Langtry opened 5 to a crowded house. The play was As in a Looking-Glass. Mrs. Langtry gave a careful and striking performance of the somewhat unpleasant character of Mrs. Despard. Mauric Barrymore afforded excellent support as Captain Fortinbras. On Friday night the lady appeared as Lady Osmond in A Wife's Peril to S. R. O. and not over much of that. This character suits Mrs Langtry much better than that of Lina Despard and her audience—the largest of the season—were most enthusiastic. She received a recall at the end of every act and two at the end of act three. Mr. Barrymore as Captain Bradford and F. A. Enrill as Dr. Thorne fairly divided the honors. Rest of the cast excellent. On Saturday night the Lady of Lyons was presented. This week Myra Goodwin, next Highest Bidder.

Theatre Royal (Sparrow and Jacobs, managers): Week of 31 Hallen and Hart's Firt Prize Ideal Specialty co. to good business. This week Charles T. Ellis, next Alice Harrison Photos.

ST. CATHARINES.

St. Catharines Theatre (H. G. Hunt, manager): Hi Henry's Premium Minstrels gave a good entertainment to a crowded house 4.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A. M. PALMER'S JIM THE PENMAN (Western co.): Memphis Nov. 7, week, Louisville 14, week, Dayton, O., 21, Springfield 22, Columbus 23-4, Toledo 25-6, Erie, Pa., 28, Bradford 29, Elmira 30, Williamsport, Pa., Dec. 1, Plainfield, N. J., 2, Trenton 3, Washington 5-10.

A. M. PALMER'S JIM THE PENMAN (Eastern co.): Meriden 10, Pittsfield, Mass., 11, Hudson, N. Y., 12, Saratoga 14, Cohoes 15-16, Poughkeepsie 17, Yonkers 18, Stamford, Ct., 19, Allentown, Pa., 21, Bethlehem 22, Wilkesbarre 23, Scranton 24, Binghamton, N. Y., 25, Cortland 26, Syracuse 28-9, Auburn 30, Rochester Dec 1-3.

ALONE IN LONDON CO.: Stillwater, Minn., 10, Duluth 11-12, Minneapolis 14, week.

A NIGHT OFF CO.: Newark, N. J., 14, week, Albany, N. Y., 21 6, Syracuse 28 Dec. 3.

ANDREWS' MINUET CARNIVAL CO.: Sioux City, Ia., 10-11, Fort Dodge 12, St. Paul 14, week, Minneapolis 21, week.

ALICE HARRISON: Toronto 7-12, Montreal 14-19, Brooklyn 21-6.

ARTHUR REHAN'S CO.: Rochester 7-12.

ABBEY'S U. T. C. CO.: Corning, N. Y., 12, Watkins 14, Ithaca 15.

ARNE WALKER: Norfolk, Va., 7-12.

ATKINSON-COOK CO.: Fitchburg, Mass., Nov. 7, week, Brockton 14, week, Chelsea 21, week.

ARABIAN NIGHTS CO.: Washington 7-12, Brooklyn 14-19.

AROUND THE WORLD IN EIGHTY DAYS (Fleming's): Vicksburg, Miss., 10.

ADA GRAY: Allentown, Pa., 10, Reading 12, Paterson, N. J., 17-19.

ANNIE PIXLEY: Buffalo 14, week, Philadelphia 21-Dec. 3.

AIDEN BENEDICT: Torch Lake, Mich., 10, Hancock 11.

ADELAIDE THORNTON: Trenton, N. J., 7-12.

BOOTH-BARRETT CO.: Cincinnati Nov. 7, week, Cleveland 14-16, Toledo 17, Pittsburg 21, week, Philadelphia 28-Dec. 10.

BENJ MAGINLEY: Rochester 7, week, Troy 14-19.

BOOM IN MATRIMONY CO.: Wheeling, W. Va., 15.

BOY TRAMP CO.: Akron, O., 10-12, N. Sandusky 14, Van Wert 15, Ft. Wayne, Ind., 16-17, Kalamazoo, Mich., 18 19.

BEACON LIGHTS: Springfield, O., 12, Richmond, Ind., 14, Indianapolis 15 16, Chicago 21-6, Toledo 28 9, Sandusky 30.

BASKET PICNIC CO.: Des Moines, Ia., 10 12.

BLACKTHORN CO.: Brooklyn Nov. 7, week, New Haven 14-16.

BARRY AND FAY: San Antonio, Tex., 9-10, Temple 12.

BALDWIN CO.: Canton, O., 7-12, Massillon 14-19, Chillicothe 21-6.

BUNCH OF KEYS: N. Y. City 31, two weeks, Yonkers, N. Y., Nov. 14, Matteawan 15, Danbury, Ct., 16, Waterbury 17, New Britain 18, Bridgeport 19, Brooklyn 21-6, Boston 28-Dec. 3.

C. ERIN VERNER: Kansas City 7-12, Chicago 14, week.

CHARLOTTE THOMPSON: Baltimore Nov. 7, week.

C. A. GARDNER: Frankford Pa., 10-12, Wilmington, Del., 14, week.

C. T. ELLIS: Montreal Nov. 7, week, Toronto 14, week, Buffalo 21, week.

CONRAD THE CORSAIR: N. Y. City 17—indefinite run.

CORA VAN TASSEL: Pensacola, Fla., 10, Mobile, Ala., 11-12, New Orleans 14, week.

CLIO: Indianapolis, Ind., 14-15, Evansville 16 17, Terre Haute 18-19, St. Louis 21-6, Cairo, Ill., 28, Nashville, Tenn., 29-30, Chattanooga Dec. 1-2, Knoxville 3.

CROSSEN'S BANKER'S DAUGHTER CO.: Easton, Pa., 17, Newport, R. I., 19, Fall River, Mass., 21, Taunton 22, Attleboro 24.

CHECKERED LIFE CO.: Troy 7-12, Trenton, N. J., 14-19.

CHIP O' THE OLD BLOCK CO.: Big Rapids, Mich., 10, Ionia 11, Lansing 12, Kalamazoo 14-15.

C. O. D.: Lowell, Mass., 11 12.

CATTLE KING CO.: Wheeling, W. Va., 11-12.

C. A. LODER: Detroit 7-12, Oil City, Pa., 17.

CLAIRE SCOTT: London, Ont., 7-12, Ithaca, N. Y., 21-6.

CAMILLE TOWNSEND: Hurricane Island, Me., 7-12.

DANIEL BOONE CO.: Buffalo, N. Y., 7-12, Lockport 14, Batavia 15, Canandaigua 16, Rochester 17-19, Bath 21, Hornellsville 22, Elmira 23.

DION BOUCICAULT: Boston Oct. 17, five weeks.

DENMAN THOMPSON: N. Y. City 17, four weeks, Brooklyn Nov. 14-19, N. Y. City 21, five weeks.

DEACON BRODIE CO.: Chicago 7-19.

DEVIL'S AUCTION: New Orleans 7, week, Mobile, Ala., 14, Pensacola, Fla., 15, Montgomery, Ala., 16 17, Columbus, Ga., 18, Macon 19, Jacksonville, Fla., 21-2, Savannah, Ga., 23-4, Charleston, S. C., 25 6, Columbia 28, Greenville 29, Atlanta, Ga., 30-Dec. 1, Birmingham, Ala., 2-3.

DALYS' UPSIDE DOWN: Wilmington, Del., 10, Yonkers, N. Y., 11, Poughkeepsie 12, Boston 14 19, Binghamton, N. Y., 21, Meadville, Pa., 22, Akron, O., 23, Springfield 24, Columbus 25-6, Cincinnati 28, week, Richmond, Ind., Dec. 5, Crawfordsville 6, Terre Haute 7, Bloomington, Ill., 8-10.

DOMINICK MURRAY: New Haven, Ct., Nov. 7, week.

DARK SECRET CO.: N. Y. City Sept. 19—indefinite season.

DOLORES (Spectacle): Detroit 7-12.

DELHAUER'S CO.: Owosso, Mich., 12.

EDWIN ARDEN: New Haven, Ct., 10-12, Boston 14, week, Lynn 21, Haverhill 22, Manchester, N. H., 23, Salem, Mass., 24, Lowell 25, Amesbury 26, Chelsea 28, Brockton 29, New Bedford 30, Hartford, Ct., Dec. 3-5, Albany 5-10.

EVANGELINE: Dallas, Tex., 14-15; Sherman 16.

EDWIN THORNE: Portland, Ore., 14, week.

ELLSLER'S ALADDIN CO.: Syracuse 10-12, Buffalo 14, week, Philadelphia 21, week, Pittsburg 28-Dec. 3, Cleveland 5-10.

EFFIE ELLSLER: St. Louis 14-19.

EUNICE GOODRICH: Peoria, Ill., Nov. 7, week, Elgin 14, week, Rockford 21-6.

EDWIN MAYO: Philadelphia 7, week, Brooklyn 14-19, Lock Haven, Pa., 21, Altoona 22, McKeesport 23, Youngstown, O., 24, Akron 25, Lima 26.

EDITH SINCLAIR CO.: Grand Rapids, Mich., 7-12; Kalamazoo 14-15.

EZRA KENDALL: Parsons, Kas., 17.

ELSIE MOREL: Auburn, Neb., 10-12, Tecumseh 14, week, Nebraska City 21, week.

EDMUND COLLIER: Detroit 7-12.

FRANK MAYO: San Francisco Oct. 31, three weeks.

FANNY DAVENPORT: Youngstown, O., 10, Bradford, Pa., 11, Erie 12, Warren 14, Akron, O., 15, Toledo 16, Detroit 17-19, Chicago 21-6.

FISHER-HASSON CO.: Butler, Mo., 10, Paoli, Kas., 11, Topeka 12, Leavenworth 14, Atchison 15, Clay Centre 16, Manhattan 17, Abilene 19.

FRANK C. BANGS: Utica, N. Y., 18.

FLORENCES (Mr. and Mrs.): Cleveland 11-12, Youngstown 14, Erie, Pa., 15, Dunkirk 16, St. Catherine, Ont., 17, London 18, Hamilton 19, Toronto 21, week.

FLOY CROWELL: Lynn, Mass., 7, week, Nashua, N. H., 14, week, Lawrence, Mass., 21-6, Holyoke 28 Dec. 3, Saratoga, N. Y., 5-10.

FRANK DANIELS: Washington 7, week, Richmond, Va., 14-17, Norfolk 18-19, Baltimore 21, week.

FANTASMA CO. (Hanlons'): N. Y. City 7, week, Elmira, N. Y., 14-15, Trenton, N. J., 18-19.

FRED WARDE: Brooklyn 7, week.

FRANK FRAYNE: Grand Rapids, Mich., 11-12, Muskegon 14, Big Rapids 15, Ionia 16, Owosso 17, St. Louis 18, Bay City 19, East Saginaw 20, Jackson 22, Adrian 23, Toledo, O., 24 6, Columbus 28-Dec. 3, Cincinnati 5-10.

FRED. BRYTON: Brooklyn, E. D., 7, week, Scranton, Pa., 14, Pittston 15, Wilkesbarre 16, Pottsville 17, York 18, Lancaster 19.

FLORENCE BINDLEY: Honey Grove, Tex., 10, Paris 11-12, Texarkana 13-14, Hot Springs, Ark., 15, Little Rock 16 17, Pine Bluff 18-19, Greenville, Miss., 21-3, Union City, Tenn., 24, Trenton 25 6, Nashville 28-Dec. 3, Owensboro, Ky., 5-7.

FLORENCE ELMORE: Opelika, Ala., 14, Newnan, Ga., 15, Covington 16-17, Madison 18-19, Athens 21-2, Washington 23-4, Milledgeville 25 6, Lawrenceville 28-9.

FRANCIS LABADIE: Beaver Falls, Pa., 15, North East 18-19.

FRANK JONES SI PERKINS CO.: Northampton, Mass., 10, Holyoke 11, Springfield 12, N. Adams 14, Great Barrington, Vt., 15, Hudson, N. Y., 16, Catskill 17, Matteawan 18, Elizabeth, N. J., 19.

FRANCES BISHOP: Belleaire, O., 12, Beaver Falls, Pa., 15.

FELIX VINCENT CO.: Wahpeton, Dak., 7, week, Fargo 14, week.

FLAVIA COLIE: Middletown, Ct., 7, week.

FELTON'S STAR CO.: Pittsfield, Ill., 7, week, Barry 14, week.

GRISMER-DAVIES CO.: Kansas City 10-12, Wichita, Kas., 16-17, Dallas, Tex., 24-6.

GEORGE S. KNIGHT: N. Y. City Oct 24, four weeks.

GRAY-STEPHENS CO.: Louisville 7-12, New Orleans 14-19.

GUS WILLIAMS: Chicago 7, week, Louisville 14, week, Cincinnati 21-6.

GEORGE C. MILN: Topeka, Kas., 9-10, Wichita 11-12, McPherson 14, Emporia 15, Newton 17, Hutchinson 17, Great Bend 18, Larned 19, Greeley, Col., 21, Fort Collins 22, Longmount 23, Boulder 24, Central City 25, Georgetown 26, Denver 28-Dec. 3.

GOLDEN GIANT CO.: Philadelphia 7, week, Wilmington, Del., 14-15, Reading, Pa., 16 17, Harrisburg, 18-19, N. Y. City 21-6, Newark, 28-Dec. 3, Boston 5-10.

GRAHAM EARLE CO.: Franklin, Ind., Nov. 7, week, Edinburg 14-19, Bloomington 21-6, Greencastle 28-Dec. 3.

HELEN BLYTHE: Ocala, Fla., 10, Leesburg 11, Orlando 12, Sanford 14, Palatka, 15-16, St. Augustine 17-18, Brunswick, Ga., 19, Savannah 21-2, Augusta 23-4, Athens 25 6, Newberry, S. C., 28-29, Columbia 30, Camden Dec. 1, Sumter 2, Florence 3.

HERNE'S HEARTS OF OAK: Washington 14-19.

HENRY IRVING: N. Y. City Nov. 7-Dec. 10.

HOODMAN BLIND CO.: Baltimore Nov. 7, week, Philadelphia 14, week, Trenton, N. J., 21-2, New Brunswick 23, New Haven 24-6.

HIGHEST BIDDER (E. H. Sothern): Jersey City Nov 7, week, Montreal 14, week, Boston 21-6, Providence 28-30, Bridgeport, Ct., Dec. 1, New Haven 2-3, Baltimore 5-10.

HELD BY THE ENEMY No. 2: St. Joseph, Mo., 11-12, Quincy, Ill., 15.

HELD BY THE ENEMY No. 1: N. Y. City 7-19, Newark 21-6.

HOLE IN THE GROUND CO.: Boston 31, two weeks.

HENRY E. DIXEY: Buffalo 7 12.

HENRY CHANFRAU: Washington Nov. 7, week.

HELENE ADELL: Brattleboro, Vt., 10-12, Waltham, Mass., 14, week, Exeter, N. H., 21-3, Amesbury, Mass., 24 6, Springfield Dec. 1-3.

HARBOR LIGHTS: Brooklyn, E. D., 7-12, Newark 14-19.

HELD BY THE ENEMY No. 1: Philadelphia 14-19.

HETTIE BERNARD CHASE: Fulton, N. Y., 10, Oneida 11, Little Falls 12, Amsterdam 14, Saratoga 15, Glen's Falls 16 Ft. Edward 17.

IDA VAN CORTLAND: Rome, N. Y., 14, week.

IRENE WORRELL HOLTON: Aurora, Ill., 12, Sycamore 14-19, Beloit, Wis., 21 6.

IVY LEAF CO.: Taunton, Mass., 10, Brockton 11-12, Lawrence 14, Haverhill 15, Manchester 16, Holyoke 18, Springfield 19, N. Y. City 21 6, Brooklyn 28 Dec. 3.

J. K. EMMET: Chicago 7, week, Cincinnati, 14, week.

JOSEPH JEFFERSON: Boston Nov. 7, week, Philadelphia 14, week, N. Y. City 21, week, Brooklyn 28-Dec. 3, N. Y. City 5-10.

JOHN F. WARD: Marshall, Tex., 14, Shreveport, La., 15, Vicksburg, Miss., 16, Jackson 17, Natchez 18, New Orleans 21 6.

JAMES CONNOR ROACH: Holyoke, Mass., 10, Nall River 11, Haverhill 12, Providence 14 19, Boston 25 6.

JOHN S CLARKE: Chattanooga, Tenn., 10 Baltimore 14 19.

JOHN S. MURPHY: Coburg, Can., 12.

JOSEPH MURPHY: Detroit 7-12, Madison, Wis., 19.

JENNIE YEAMANS: Kansas City 7-12, Springfield, Ill., 14, Danville 15, Crawfordsville, Ind., 16, Terre Haute 17, Evansville 18, Vincennes 19, Detroit 21-6.

JAMES-WAINWRIGHT CO.: Omaha 10-12, St. Joseph 14-15, Atchison, Kas., 16, Topeka 17, Wichita 18-19, Denver 21, week.

JENNIE KIMBALL'S MAM'ZELLE CO.: Albany 7, week, Syracuse 14, week, Rochester 21, week, Troy 28-Dec. 3, Montreal 5-10.

JOHN E. INCE: West Warren, Ct., 10, Windsor Locks 11, Thompsonville 12, Winsted 14.

JENNIE HOLMAN: Greenville, Miss., 14, week.

JAMES O'NEILL: St. Louis, Nov. 7, week.

JEFFREYS LEWIS: New Orleans 14-26, Mobile 28-30, Selma Dec. 1, Montgomery 2-3.

J. B. POLK: Jacksonville, Fla., 10, Macon, Ga., 11, Columbus 12, Atlanta 14-15, Selma, Ala., 16 Mobile, 17-18, Montgomery 19, Birmingham 21-22, Knoxville 23-24.

JOHN DILLON: Fargo, Dak., 12, Grand Forks 14, Crookston 15, Winnipeg 18-19.

JULIA ANDERSON: Chicopee, Mass., 10, Chicopee Falls 11, Turners Falls 12, Orange 14, Westfield 15, Pittsfield 16, Adams 17, Northampton 18, Athol 19.

J. H. KEANE: Lockport 7, week, Canandaigua 14-15, Batavia 18-19, Syracuse 21, week.

JENNIE CALEF: Reading, Pa., 17-10.

KATE FORSYTH: San Francisco Sept. 26, seven weeks.

KATE CASTLETON: Brooklyn, E. D., 7, week, Pittsburg 14, week, Cleveland 21-26.

KATIE PUTNAM: Fort Smith, Ark., 12.

KATE CLAXTON: Richmond, Va., 10 12.

KEEP IT DARK: Ft Wayne, Ind., 9-11, Grand Rapids, 14-19, Buffalo 21-26.

KEMPSHALL'S CO.: Montgomery, Ala., 7 12.

KIRALFY'S BLACK CROOK: Cincinnati 7, week.

KINDERGARDEN: Portland, Me., 10-11, Bath 12, Augusta 14, Bangor 15-16, Lewiston 17, Biddeford 18, Portsmouth, N. H., 19, Amesbury, Mass., 21, Dover, N. H., 22, Nashua 23.

LILLIAN LEWIS: Zanesville, O., 15-17, Grand Rapids 24-26.

LOUIS ALDRICH: Laconia, N. H., 12, Concord 14, S. Framingham, Mass., 15, Taunton 16, Attleboro 17, Springfield 18, Westfield 19, Troy 21-23, Albany 24-26.

LEECH-STEVENS CO.: Marshall, Mich., 10, Ann Arbor 11, Ypsilanti 12, Jackson 14, Adrian 15, Tecumseh 16, Sturgis 17, Bluffton 18, Marion 19, Decatur 21, Paxton 22, Lincoln 24.

LEWIS MORRISON: Portland, Ore., 21-26.

LIZZIE EVANS: Houston, Tex., 11-12, Galveston 14-15, Brenham 16, Temple 17, Fort Worth 18-19, Gainesville 21, Sherman 22, Greeneville 23, Tyler 24 25, Palestine 26, Shreveport, La., 28 9, Marshall, Tex., 30-Dec. 1, Little Rock 2, St. Louis 5-10.

LAGARDERE (Spectacle): Philadelphia 14, two weeks.

LIGHTS O' LONDON: Worcester, Mass., Nov. 10-12.

LOUISE BALFE: Pine Bluff, Ark., 9-10, Little Rock 11-12, Jackson, Tenn., 14, Columbus, Miss., 15, Paducah, Ky., 16, Nashville 17-19, Louisville 21-3.

LE VOYAGE EN SUISSE (Hanlons): Kansas City, Nov. 7, week, St. Louis 14, week, Cincinnati 21, week.

LILIAN OLCOTT: Niagara Falls, N. Y., 12, Detroit 14-16.

LAURA DAINTY: Indianapolis 7-12.

LOST IN NEW YORK; Troy 7-12.

LOUISE LITTA: Chicago 7-12.

LITTLE NUGGET CO.: Council Bluffs, Ia., 11-12, Omaha 14-10, Des Moines 17-19.

LITTLE'S WORLD: Atlanta, Ga., 11-12, Newnan 14, Columbus 15, Savannah 16-17, Charleston, S. C., 18-19, Columbia 21-2.

LOUISE ARNOT: Shamokin, Pa., 14, week.

LOTTA: Albany 10 12.

LILLIAN KENNEDY: Minersville, Pa., 7-12.

LOTTIE CHURCH: Buffalo 7-12.

MARGARET MATHER: San Francisco Oct. 31, three weeks, Los Angeles Nov. 21-6.

MODJESKA: Chicago Oct. 31, two weeks, Quincy, Ill., Nov. 21.

MRS. JAMES BROWN POTTER: N. Y. City Oct. 31-Nov. 19.

MONROE-RICE CO.: Newark 7, week, Paterson 14-16, Newburg, N. Y., 17, Danbury, Ct., 18, Willimantic 19.

MAUDE BANKS: Lafayette, Ind., 10, Vincennes 11, Evansville 12, St. Louis 14-19, Springfield, Ill., 21-2, Bloomington 23-4, Peoria 25-6, Milwaukee 28-30, Chicago Dec 5-10.

MRS. D. P. BOWERS: Louisville 9-12, Vincennes, Ind., 14, Mattoon, Ill., 15, Streator 16, Springfield 17, Peoria 18-19.

MRS. LANGTRY: London, Ont., 11-12.

MAGGIE MITCHELL: Ft. Scott, Kas., 10, Ottawa 11, Lawrence 12, Topeka 14-15, Leavenworth 16, Atchison 17, St. Joseph, Mo., 18-19, Kansas City 21-6.

MINNIE MADDERN: Minneapolis Nov. 7, week, Sioux City, Ia., 14, Omaha 15-16, Lincoln 18-19, Kansas City 21-6.

MAY BLOSSOM CO. (Adelman's): Beaver Falls, Pa., 17.

MILTON NOBLES: San Francisco 14-Dec. 3.

MICHAEL STROGOFF CO.: Wilmington, Del., 10-12, Washington 14, week, Pittsburg 21 6, Louisville 28-Dec. 3, Cincinnati 5-10.

MAUDE GRANGER: Portland, Ore., 7, week.

MARIE PRESCOTT: Columbia, S. C., 7, week, Charlotte, N. C., 14 15, Greenville 16, Spartanburg 17, Asheville, N. C., 18, Knoxville, Tenn., 19, Johnson City 21, Bristol 22.

MOULTON DRAMATIC CO.: Lawrence, Mass., 7-12, Lowell 14-19, Gloucester 21 6.

MATTIE VICKERS: Omaha, Neb, 10-12.

MURRAY AND MURPHY: Burlington, Ia., 12, Ottawa, Ill., 14, Muscatine, Ia., 15, Keokuk, Ill., 16, Madison, Wis., 17, Oshkosh 18, Fond du Lac 19, Milwaukee 20-2, Dubuque, Ia., 25, Cedar Rapids 26, Creston 28.

MAGGIE HAROLD: York, Pa., 7 12, Pottsville 21-6.

MY GERALDINE CO.: Birmingham, Ala., 10, Chattanooga, Tenn., 11, Knoxville 12, Lexington, Ky., 14, Dayton, O., 15, Springfield 16, Columbus 17-19, Cleveland 21-6.

MYRA GOODWIN: Montreal 7, week, Pittsburg 14-16.

MRS. W. H. RILEY'S CO.: Boonville, Mo., 14-19.

M. B. CURTIS: Los Angeles, Cal., 14-16.

MARTYR CO.: Trenton 10-12, Philadelphia 14, week, Baltimore 21, week.

MORA: Dover, N. H., 7 12.

NEWTON BEERS (Lost in London): Cleveland Nov. 7, week, Columbus 14.-19, Indianapolis 21-6, St. Louis 28-Dec. 3, Chicago 5-10.

NEIL BURGESS: Los Angeles, Cal., Nov. 7, week.

N. C. GOODWIN: Pittsburg 7-12, Philadelphia 14-19.

NELLIE WALTERS: Northwood, Ia., 10, Mason City 11-12.

NELLIE BOYD: Jackson, Mich., 10-11, Yazoo City 12.

NATURAL GAS CO.: Des Moines, Ia., 10-12, Denver 14, week.

NOBODY'S CLAIM CO.: Pittsburg 7, week, Cincinnati 14, Louisville 21-6.

N. S. WOOD: Baltimore 7-12, Pittsburg 14-19, Cincinnati 21-6.

NELLIE FREE: Leetonia, O., 10-12.

ONE MILLION DOLLARS (John Hazelrigg): Waverly, N. Y., 10, Binghamton 11-12.

ONLY A FARMER'S DAUGHTER CO.: Eau Claire, Wis., 11, Chippewa 12, Menominee 14, New Richmond 15, Hudson 16, Hastings, Minn., 17, Duluth 18-19.

OLIVER BYRON: Cincinnati 7-12, Chicago 14 Dec. 3.

OLLIE REDPATH: South Bend, Ind., 7-12.

OLIVER WREN CO.: Earlville, N. Y., 10, Eaton 11, Smyrna 12.

ON THE RIO GRANDE: Chicago, Nov. 7, week, Monmouth, Ill. 14, Elgin 15, Pekin 16, Bloomington 17.

PARLOR MATCH CO.: Cleveland 7, week, Jersey City 14, week, N. Y. City 21, week, Philadelphia 28-Dec. 3.

PARSLOE'S GRASS WIDOW: Worcester, Mass., 14-16, New Haven 21-2, Providence 23 6.

PATTI ROSA: St. Louis 7, week, Cairo, Ill., 14-15, Paducah, Ky., 16, Hopkinsville 17-18, Clarksville 19, Nashville 21-4, Birmingham, Ala., 25-6, Selma 28, Mt. Gilead 29.

PETE BAKER: Paterson, N. J., Nov. 7, week, Philadelphia 14-26, Boston 28 Dec. 3.

PAVEMENTS OF PARIS: Philadelphia 7-12, Baltimore 14-19.

PECK'S BAD BOY CO. (Atkinson's): Columbus Nov. 7, week, Baltimore 14, week, Washington 21, week, Pittsburg 28-Dec. 3.

ROBERT DOWNING: Milwaukee 7-12.

ROSINA VOKES COMEDY CO.: San Francisco Oct. 31, three weeks, Los Angeles Nov. 28.

ROBSON AND CRANE: N. Y. City Sept. 26—indefinite season.

ROLAND REED: Kalamazoo, Mich., 10, South Bend, Ind., 11, Janesville, Wis., 12, Indianapolis 14-16, St. Paul 17-19, Duluth 21-3, Milwaukee 24-6, Chicago 28, week.

RUN OF LUCK: Boston Sept. 12, ten weeks.

RICHARD O'GORMAN: Pullman, Ill., 10, Milwaukee 11-13, Oshkosh, 15, Wausau 16, Chippewa Falls 17, Eau Claire 18, Winona, Minn., 19, Lacrosse, Wis., 21, Stillwater, Minn., 22, Duluth 23-4, Brainerd 25, St. Cloud 26.

RAG BABY: Hastings, Neb., 11, Lincoln 12.

RICHARD MANSFIELD: Pittsburg 7-12, Baltimore 14-19.

ROBERT MANTELL: Plainfield, N. J., 10, Wilmington, Del., 12, Philadelphia 14, two weeks.

RHEA: Rome, N. Y., 10, Watertown 11, Ogdensburg 12, Ottawa, Ont., 14-15, Brockville 16, Kingston 17, Belleville 18, Peterboro 19, Hamilton 21, Niagara Falls, N. Y., 22, Lockport 23, Rochester 24 6, Knoxville, Tenn., 28 Chattanooga 29, Birmingham, Ala., 30, Meridian, Miss., Dec. 1, Jackson 2, Natchez 3.

RENTFROW'S PATHFINDERS: South Bend, Ind., 7-12, Valparaiso 14-19.

REDMUND-BARRY CO.: 9, Bridgeport, Ct., 10, Allentown, Pa., 11, Norristown 12, Richmond, Va., 14-15, Lynchburg 16, Danville 17, Columbia, S. C., 18-19, Charleston 21-2, Macon, Ga., 23, Columbus 24, Atlanta 25-6.

RANCH 10 CO.: Winsted, Ct., 11, New London 12, Meriden, 14, New Britain 15, Willimantic 16, Worcester, Mass., 17-18, Holyoke 19.

SALSBURY'S TROUBADOURS: N. Y. City 7, week, Binghamton, N. Y., 14, Hornellsville 15, Olean 16, Warren 17, Bradford, Pa., 18, Erie 19, Akron, O., 21, Lima 22, Dayton 23, Indianapolis 24-6, Chicago 28-Dec. 3.

STREETS OF NEW YORK: N. Y. City Nov. 7, week, Brooklyn 14, week.

SHADOWS OF A GREAT CITY: Brooklyn 7-12, N. Y. City 14-19, Philadelphia 21-6, Baltimore 28-Dec. 3.

STILL ALARM CO.: Philadelphia 31, two weeks.

SILVER KING CO.: Erie, Pa., 10, Warren 11, Olean, N. Y., 12, Philadelphia 14, two weeks.

SHE (R. C. White's): Philadelphia 7, two weeks.

SOL SMITH RUSSELL: Ft. Wayne 10, Lima, O., 11, Springfield 12, Chillicothe 14, Ironton 15, Maysville, Ky., 16, Lexington 17, Knoxville, Tenn., 18, Chattanooga 19, Atlanta, Ga., 21-2, Birmingham, Ala., 23, Nashville 24 6, Evansville, Ind., 28, Paducah, Ky., 29, Cairo, Ill., 30, Memphis Dec. 1-3.

SKIPPED BY THE LIGHT OF THE MOON: Rockford, Ill., 10, Freeport 11, Sterling 12, Cedar Rapids, Ia., 14, Waterloo 15, Des Moines 16, Atlantic 17, Omaha, Neb., 18-19, Creston, Ia., 21.

SID FRANCE: Brooklyn, Nov. 7, week, Paterson, N. J., 14-19.

SALLIE HINTON: Easton, Pa., 10-12, Bethlehem 14-16, Tacony 17-19, Lancaster 21-6, Hanover 28-30, York Dec. 1-3.

SHERIDAN'S CALLED BACK: Springfield, O., 10, Piqua 11, Zanesville 12.

SAM'L OF POSEN CO.: Bradford, Pa., 10, Elmira, N. Y., 12, Montreal 21-6.

SMITH'S U. T. C. CO.: Fall River, Mass., 18-19.

SCORER-WILLARD CO.: Battle Creek, Mich., 11-12, Grand Rapids 14-19.

STUART THEATRE CO.: Dixon, Ill., 7, week, Michigan City, Ind., 14, week, Frankfort 21-6, Muncie 28 Dec. 3.

SIDMAN'S UNCLE RUBE CO.: Fairport, N. Y., 7, week.

SEYMOUR-STRATTON CO.: Nashua, N. H., 9-10, Great Falls, 12, Rochester 14-15, Sanford, Me., 16-17.

TWO JOHNS: Franklin, Pa., 11, Cleveland 21.

THE SOGGARTH: Syracuse 21-3.

TIN SOLDIER: Hastings, Neb., 14, Omaha 17-20.

T. W. KEENE: Austin, Tex., 9-10, Waco 11-12, Fort Worth 14-15, Dallas 16-17, Denison 18, Sherman 19, Paris 21, Texarkana 22.

TWO OLD CRONIES: Columbus, Ga., 11, Macon 12, Savannah 14-15, Charleston, S. C., 16-17, Raleigh, N. C., 18, Fayetteville 19, Richmond, Va., 21-3, Norfolk 24 6.

T. J. FARRON: Belleaire, O., 10, E. Liverpool 11, Braddocks, Pa., 12, Scottdale 14, Greenburg 15, Latrobe 16, Indiana 17, Tyrone 19, New Haven, Ct., 21-3.

TONY DENIER'S CO.: Grand Rapids, Mich., 15.

TRUE IRISH HEARTS: Bridgeport, Ct., 14-16.

THREE CORNERS CO.: New Orleans 7, week.

THROWN UPON THE WORLD CO.: Wheeling, W. Va., 10-12, Mansfield, O., 16, Massillon 22.

TRELEGAN-SEWARD CO.: Nanticoke, Pa., 10-12.

ULLIE AKERSTROM: McKeesport, Pa., Nov. 7, week, Meadville 14, week, Newcastle 21, week, Lockport, N. Y., 28, week.

UNDER THE GASLIGHT (Turner's): Norfolk, Va., 10-12.

VERNONA JARBEAU: Louisville Nov. 7, week, Cincinnati 14, week.

W. J. SCANLAN: St. Paul 7-12, St. Louis 14-19.

WINNETT'S PASSION'S SLAVE CO.: Cincinnati Nov. 7, week, Louisville 14, week, Nashville 21-3, Evansville, Ind., 24-5, Vincennes 26.

WINNETT'S GREAT WRONG CO.: St. Louis 7, week, Kansas City 14, week, Topeka, Kas., 21-2, Atchison 23, St. Joseph, Mo., 25, Council Bluffs, Ia., 26.

WHITE SLAVE CO.: Chicago 7-19.

WILBER CO.: Oakland, Cal., 7-12.

WESTON BROTHERS: Paterson, N. J., 7, week, Baltimore 14-19.

WAITE'S CO.: Altoona, Pa., 7-12.

WILSON DAY CO.: Westfield, Mass., Nov. 7, week, Pittsfield 14 19, N. Adams 21-6.

WAGES OF SIN: Philadelphia 7-12.

WEBSTER-BRADY CO.: Los Angeles, Cal., 14-Dec. 3.

WE, US & CO.: Burlington, Ia., 10, Monmouth 11, Mt. Pleasant 12, Keokuk 15.

ZITKA CO.: Philadelphia 7, week.

ZOZO: Louisville 10-12, Cincinnati 14 week, Baltimore 21-6.

OPERA AND CONCERT COMPANIES.

ADELAIDE RANDALL OPERA CO.: Austin, Tex., 14-15.

BOSTONIANS: Detroit 14, week, Cleveland 21, week, Chicago 28, two weeks, Peoria Dec. 12-13, Quincy 14, Kansas City 15-18, Leavenworth 19.

BENSBERG OPERA CO.: Bucyrus, O., 9-10, Sandusky 11, Wapakoneta 12, Columbus 15-16, Chillicothe 17-18; Hamilton 19, Owensboro, Ky., 21-2.

BENNETT-MOULTON OPERA CO. A: Lancaster, Pa., 7-12.

CASINO ERMINIE CO.: Baltimore 7 12, Washington 14-19.

CASINO ERMINIE CO. No. 2: Hartford, Ct., 10-12, Providence 14-19, Worcester, Mass., 21, Springfield 22-3, New Haven, Ct., 24-6, Newport, R. I., 28, Attleboro, Mass., 29, Fall River 30, Lawrence Dec 1, Haverhill 2, Burlington, Vt., 3, Montreal 5-10.

CONRIED-HERMANN OPERA CO.: Terre Haute 10, Danville, Ill., 11, Lafayette, Ind., 12, Dayton, O., 14, Richmond, Ind., 15, Cleveland 16-19, Massillon 21, Canton 22, Steubenville 23, Wheeling, W. Va., 24, Mansfield, O., 26, Tiffin 28, Findlay 29, Lima 30, Sandusky Dec. 1.

CARLETON OPERA CO.: Nashville 7, week, Memphis 14, week, Chattanooga, Tenn., 21-2, Atlanta, Ga., 23-4, Montgomery, Ala., 25-6.

CRITERION OPERA CO.: Indianapolis 7, week, Logansport 14, week, Lafayette 21-6.

CLARA LOUISE KELLOGG: Peru, Ind., 10, Richmond 12.

DUNLAP'S OPERA CO.: Springfield, Ill., 9-10, Decatur 12, St. Louis 14, week, Burlington, Ia., 21, Rockford, Ill., 22-3, Davenport 25-6, Peoria 28-9.

DAVIS GREENWOOD OPERA CO.: Hudson, N. Y., 10, Troy 11-12, Rutland, Vt., 14, Burlington 15-16, Malone, N. Y., 17.

ELEANOR OPERA CO.: Scranton, Pa., 11, Pittston 12, Carbondale 14, Williamsport 15, Bradford 16, Olean 18, Titusville 19.

EMMA ABBOTT: Sioux City, Ia., 10-12, Omaha 14-19, Kansas City 21-6.

FIFTH AVENUE OPERA CO.: Medina, N. Y., 9-10, Brockport 11-12, Jamestown 14, week.

FOSTER'S IDEAL OPERA CO.: Chicago 7, two weeks, St. Paul 21 week, Minneapolis 28, week.

KIMBALL-CORINNE OPERA CO.: Hamilton 10-12, Buffalo 14, week.

LITTLE TYCOON OPERA CO.: Rochester 14-16, Canandaigua 17, Elmira 18 19, Detroit 21, week.

MACCOLLIN OPERA CO.: Raleigh, N. C., 10, Danville, Va., 11-12, Lynchburg 14-15, Roanoke 16, Norfolk 17-19, Richmond 21, week.

MENDELSSOHN QUINTETTE CLUB: Hanover, Pa., 17.

MONTAGUE-TURNER OPERA CO.: Rochester 10-12.

MADAME FRY'S CO.: E. Liverpool, O., 12, Steubenville 15, Bellaire 17.

MCGIBENY FAMILY: Ottumwa, Ia., 10.

MCCAULL'S OPERA CO.: Philadelphia, Oct. 10—indefinite season.

NATIONAL OPERA CO.: Philadelphia Nov. 7, week, Baltimore 14-16, Pittsburg 17-19, Cincinnati 21, week, St. Louis 28, week, Kansas City Dec. 5, week.

NOSS FAMILY: Bolivar, N. Y., 10, Wellsville 11, Belmont 12, Angelica 14, Belfast 15, Hume 16, Castile 17, Perry 18, Wyoming 19, Leroy 21.

N. Y. IDEAL OPERA CO.: Little Rock, Ark., 10-12.

NASHVILLE STUDENTS: New Orleans 31, two weeks.

RHINEHART SISTERS' OPERA CO.: Beaver Falls, Pa., 7, week, Wheeling, W. Va., 14, week.

ROYCE-LANSING BELL-RINGERS: Billings, Mont., 14, Livingston 15, Bozeman 16, Townsend 17, Missoula 21, Spokane Falls, Wash. Ter., 22, Cheney 23, Sprague 24, Walla Walla 26, Dayton 28.

STARR OPERA CO.: Pottsville, Pa., 7-12.

WILBUR OPERA CO.: Syracuse 7, week, Rochester 14, week.

MINSTRELS.

BARLOW BROTHERS: Reading, Pa., 12, Wilmington, Del., 17.

BAIRD'S: Thibodaux, La., 10, Morgan City 11, Franklin 12, Lafayette 14, Lake Charles 15, Orange, Tex., 16, Beaumont 17, Houston 18-19, Galveston 20-1.

FIELD'S UNITED OPERATIC: Uniontown, Pa., 11, Brownsville 12, Wheeling, W. Va., 19, Belleaire, O., 21, Cambridge 22.

GORMAN BROTHERS': Newcastle, Pa., 10, Youngstown, O., 11, Akron 12, Cleveland 14-16, Toledo 17 19, Detroit 21-3.

HAVERLY'S: Pine Bluff 10, Baton Rouge, La., 11-12, New Orleans 14-19, Mobile 21-2.

HI HENRY'S: Dansville, N. Y., 11, Mt. Morris 12.

HENNESSY'S: New Britain, Ct., 12, Bridgeport 17-19.

HICKS': Elizabeth, N. J., 12, Willimantic, Ct., 14.

MCN. J. S.: Auburn, N. Y., 12, Ithaca 16, Gloversville 17.

MCINTYRE AND HEATH'S: San Antonio, Tex., 11-12, Laredo 14-15, San Diego 17, Victoria 18.

MORAN-THOMAS: Hoboken Nov. 7, week.

RICE, HART AND RYMAN'S: Urichsville, O., 11, Steubenville 12, Johnstown, Pa., 15, Altoona 16, Tyrone 17, Lock Haven 18, Corning, N. Y., 19.

SWEATNAM, RICE AND FAGAN'S: Baltimore 7, week, N. Y. City 14-19.

T. P. W.: Lowell, Mass., 12, Amesbury 16.

WILSON AND RANKIN'S: Peoria, Ill., 10, Birmingham 11, Danville 12.

VARIETY COMPANIES.

AUSTRALIAN NOVELTY CO.: Boston 7-12.

DUNCAN CLARK'S CO.: Springfield, Mass., 2-6.

EMILY SOLDENE CO.: Davenport, Ia., 15, Decatur, Ill., 18.

FITZGERALD'S EARLY BIRDS CO.: Providence Nov. 7, week, Brooklyn 14, week, N. Y. City 21-6, Buffalo 28-Dec. 3.

GUS HILL'S CO.: N. Y. City 7-12.

HALLEN-HART CO.: Buffalo 7-12, Cleveland 14-19.

HARRY WILLIAMS' CO.: Philadelphia 7-12.

HOWARD ATHENAEUM CO.: Brooklyn Nov. 7, week, Newark 14, week, Baltimore 21, week, Philadelphia 28-Dec 3, Pittsburg 5-10.

HYDE'S SPECIALTY CO.: Mattoon, Ill., 10, Decatur, 11, Springfield 12, St. Louis 14, week, Kansas City 21-6.

KERNELL'S CO.: Baltimore 7, week.

LILY CLAY' CO.: Washington 7-12, Baltimore 14-19.

MAGNANI FAMILY: Cincinnati 14-19.

MARINELLI'S CONGRESS: Cincinnati 7, week.

MLLE GIRARD'S CO.: Albany 7, week.

NIGHT HAWKS: Springfield, Mass., 7, week, Providence 14, week.

NIGHT OWLS: N. Y. City 7-12.

PAT ROONEY: Brooklyn 7, week.

RENTZ-SANTLEY CO.: Pittsburg 7, week.

REILLY-WOOD CO.: Cleveland 14-19, Cincinnati 21-6.

SPARKS BROTHERS: Shamokin, Pa., 12, Ashland 14, Mauch Chunk 15, Minersville 16, Lehighton 19, Allentown 19.

SHEFFER-BLAKELY CO.: Chicago 31, two weeks.

SILBON'S CO.: Hoboken 7-12.

MISCELLANEOUS.

BRISTOL'S EQUESCURRICULUM: Galveston, Tex., 7-12, Houston 14-19, San Antonio 21-6.

COUP'S EQUINES: Cedar Rapids, Ia., 7-12.

DORIS' CIRCUS: San Antonio, Tex., 14; Seguin 15, Columbus 16, Richmond 17, Houston 18, Galveston 19, Huntsville 21, Crockett 22, Palestine 23, Tyler 24, Henderson 25, Longview 26, Shreveport, La., 28, Marshall 29, Texarkana 30, Hope, Ark., Dec. 1, Little Rock 2.

KELLAR: Bay City, Mich., 10-12, Toledo, O., 14, Lima 16, Fort Wayne, Ind., 17-19, Chicago 21-6.

HERRMANN: Providence, R. I., 10-12.

SELLS' CIRCUS: Pulaski, Tenn., 12, Montgomery, Ala., 14, Columbus, Ga., 15, Perry 16, Americus 17, Macon 18, Atlanta 19.

Clara Morris uses Pozzoni's Complexion Powder. Clara Louisa Kellogg does likewise. For sale by all druggists and fancy goods dealers.—*Com.*

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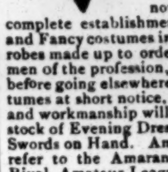

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Having largely added to the stock of costumes of A. J. COLE & CO. and T. W. LANOUETTE, we have now on hand the largest and most complete establishment of Historical, Theatrical, Ball and Fancy costumes in the United States. Entire wardrobes made up to order. Managers, Ladies and Gentlemen of the profession, will do well to examine our prices before going elsewhere. We furnish estimates and costumes at short notice, our prices are moderate, and style and workmanship will give full satisfaction. The largest stock of Evening Dresses, Dominos, Armors, Jewelry and Swords on Hand. Amateur Theatricals a specialty. We refer to the Amaranth, Kemble, Hawthorne, Bulwer, Rival, Amateur League, Yorick, Booth, Phœnix Lyceum, Mistletoe, Fenelon, Roscius, Arcadian, Friendship, Young Men's Hebrew Association, and all the leading Literary, Church and Dramatic societies of this city, Brooklyn, Jersey City, Newark, Newburg and this vicinity. Costumes for Amateurs sent to all parts of the United States. The Ladies' Department is under the management of Mme. Katie Brehm, so favorably known for the past ten years at M. Lanouette's and A. J. Cole & Co.

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I have opened an office at the above address for the purpose of forming tours for stars and combinations, collecting royalties and arranging with managers for the production of new plays, and am also the authorized agent for the following works: Janet Pride, Led Astray, How She Loves Him, Forbidden Fruit, Formosa, Flying Scud, Elfie, After Dark, Hunted Down, Foul Play, Lost at Sea, Vice Versa, Jezebel, Sullamor, Robert Emmet (new), Jennie Deans, Jessie Brown, Colleen Bawn, The Shaughraun, Arrah-na-Pogue and Fin Mac-Cool.

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ONLY A WOMAN'S HEART.
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HE, SHE, HIM AND HER.
THE REGENT'S DIAMOND.
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Prosecution will follow unauthorized productions of any the above plays.

The Actresses' Corner.

At the present time the country cousin and the city woman can get more information about that which is fashionable and beautiful in dress by visiting the theatre than in any other way. Miss Cayvan, Miss Henderson and Mrs. Walcot, at the Lyceum, display some lovely gowns in The Wife. Mrs. Potter and her party at the Fifth Avenue are dressed to death. Sophie Worrell Knight, always a perfect stunner in costume, has surpassed herself. Miss Turner contributes two fine dresses to make the Fourteenth Street Theatre a Mecca for milliners.

* * *

The one striking dress of Mrs. Potter is a bizarre gown of green plush and faille Francaise. It divides Mrs. Potter lengthwise. One-half her bodice is of plush—a deep, dark, rich green. The other is of the shimmering silken material, many shades lighter. It is a rich dress, and seemed to please fashionable ladies; for I know of two dressmakers who have been sent by their patrons to copy the style of that gown. Mrs. Potter made an early afternoon call (the engagement at Belew's studio being clearly stated as for two o'clock) in a big wrap so glaring and alarming in color and cut that it thrilled me as I used to be thrilled by the band-wagon of a circus entering my native hamlet.

* * *

A much prettier garment, and really a richer-looking cloak, is that worn home from the ball by Georgia Cayvan as the Wife. It is said that Mrs. Potter and H. Clay Miner had two up and two down over playing The Lady of Lyons. The lady said she had not the costumes for the play, and that Miner, the manager, must provide 'em; and she estimated they would cost about $1,500. So we do not have the fair Cora as the proud Pauline. Mr. Bloom can get her up the five dresses of Pauline on the same scale as that gaudy wrap for $500. He wouldn't be doing himself any injury either.

* * *

When Modjeska first reached New York—when Mary Anderson got here from the West—they were very poor. Modjeska was to play Camille, a more expensive female to costume than Pauline. She had no dresses and very little money; but the day Camille was decided upon, she bought cheap, very cheap, white satin. She got a cheap bit of blue stuff; she got some inexpensive pink material, and a woman to sew. Modjeska designed and fitted those dresses, and they shook up the female part of New York to its centre. They were graceful, novel and marvellously becoming, for, if Modjeska didn't have the dresses for the play, she had the art.

* * *

Then there was poor Mary—poor Mary in those days! She was going to play Pauline. She had no costume handsome enough for the big act. She went to Johnson's and they made her a cheap white satin with ostrich-feather trimming about the neck. The dress didn't cost more than $5; but Mary looked a beauty in it, and the sweetest picture she ever had taken of her handsome face was one in the cheap white satin.

* * *

It is a mistaken idea actresses have that costly materials are necessary for the stage. There's no earthly need of paying fabulous sums for clothes; tasteful make, perfection of fit and "hang" make theatrical costumes successful. Sophie Knight's three dresses, with their accompanying hats and "fixings," cost $900—those she wears in The Baron. But Mrs. Knight has a fine figure; she has to be fitted with care. You can hang any nice dress on a rail like Mrs. Potter. Mrs. Knight and Georgia Cayvan and Grace Henderson have got meat on their bones. Unless a waist fits smoothly and perfectly you see it at once. Mrs. Potter can be draped and overlaid with plaits and folds. You can't see if a corsage is adjusted smoothly around her waist, or on the shoulders, or over the bust. It's a waist, and somewhere inside it they button Mrs. Potter, and there you have her.

* * *

Miss Henderson wears a ball dress of wonderful make in the play of The Wife. It has a side made of a wide breadth of the material gaged in about twenty rows closely together. In the centre the satin radiates from this gathered plot like the silk on the front of old-fashioned pianos and bent-top bedsteads and primitive upright hand-organs.

* * *

Mrs. Knight's dresses are the handsomest now on exhibition in New York. Potter's have more novelty about them, but they are impossible gowns. No one would think of going to walk or ride by daylight in any dress of the group she aired as Mlle. De Brassier. Mrs. Knight wears a rich mahogany colored silk with a gold and mahogany brocade mixed. She wears a pink evening dress made with the shades of pink opening in the back over a petticoat made very full and of handsome white lace. But the prettiest of the whole lot is a walking dress of that sage grey green so fashionable. It is a miracle of cutting and making, and with it goes a perfect hat—a little corrugated velvet turban—on the side of which, sweeping back from the rear, is a lovely wing. Everything belonging to these costumes is just what it should be in color and contour—lovely gloves, suitable boots, hats and parasols and fans. There is no detail Mrs. Sophie Knight doesn't understand and avail herself of.

* * *

Carrie Turner wears a charming dress of grey moire and steel passementerie, in an act of The Baron, that is a very striking affair, and again, a wrapper of black moire that has a front of black lace dotted here and there not too plentifully with bunches of chenille tags.

* * *

Lillian Russell is forever selecting some pearl color or putty color for her dresses. She should not do so, because the beauteous Lillian is not the "airy, fairy Lillian" of poesy by any manner of means. Miss Russell has a generous waist. There's plenty of room under her belt for her dinner, and nothing shows up the size of a woman's waist like a neutral tint. Russell never looked so lovely in face and figure as she did in the last costume of Pepita at the Union Square. It was of Captain Thompson's designing, and he can dictate for a pretty woman's embellishment better than any one I know. He put Russell into a deep sapphire velvet bodice that set off her beauty till the audience on sight burst out in a tribute to good looks. In that rich dark blue Russell's waist was apparently but half as large as in those opalescent gowns she affects.

FROU-FROU.

London News and Gossip.

LONDON, Oct. 26

The principal production at the West End since I last mailed to THE MIRROR was that of The Stroller at the Princess' on Saturday afternoon. The word "production" in this connection may seem perhaps a bit too tall for the piece in question; for not only was it merely a translation from the French, but it only lasted half an hour all told. Nevertheless, the event was fraught with some interest to Americans, inasmuch as the translation of this piece (originally written by Coppée and then called Le Passant) had been undertaken by Mrs. Olive Logan and that in it Miss Grace Hawthorne, well known on your side, made her first appearance at the house of which she has now been for some months manageress. Le Passant is one of those poetical playlets which some French writers are addicted to throwing off now and again, possibly as a sort of gentle alterative after the heavy doses of Realism in which they have previously indulged. On this side several similar elegant trifles have been produced by native writers for favorite actors who have now and again given us therein a taste of their quality—sometimes with success, sometimes very much otherwise. But for the "following" of such footlight favorites these delicate stratagems of poetic or dramatic fancy would rarely enough have had any chance of a show, for it is a well-known fact that this class of piece has little or no money in it.

* * *

Le Passant tells a pretty little story, showing how Sylvia, a wealthy lady who for some years has been no better than she should be, has ceased to believe that pure and disinterested love exists anywhere upon the earth's surface. Scarcely has she given off these sentiments when, hey, presto! the sight of a young strolling player who has sought shelter within her garden kindles within her susceptible bosom several sparks of that flame which she has been so persistently pooh-poohing. So strong is this passion that Sylvia is almost tempted to persuade the strolling to stay and be loved for ever more; but the reflection that she may thereby expose the pretty innocent to those trials and temptations to which she herself has yielded, causes her in a burst of unselfishness to send him on his way alone. As might be imagined, this little episode gives scope for some excellent acting. The divine Sarah was of old-time wont to charm all and sundry as the strolling, which character was on Saturday assumed by Manageress Grace, who looked very nice and fascinated many kind friends in front, but in other respects did not do overwell. The courtesan, Sylvia, was represented by Mary Rorke, who also looked very handsome, and also did not do overwell in other respects—more by token perhaps that she was suffering from a severe cold, which sadly interfered with the delivery of the "verse" in which Mrs. Logan had written her translation.

* * *

Enthusiasm, however, was not wanting, and after both ladies had been summoned before the curtain a call for "author" brought forward the translatress, who then and there launched forth into a long speech dealing (1) with Coppee in his work, (2) with Mrs. Logan, her work, and with Miss Grace Hawthorne and Miss Mary Rorke and their work. After this Mrs. L burst forth into a rhapsody of criticism of things in general, and finally dropped into anecdotage, much to the astonishment of a very friendly audience. I could and I would say some very strong things concerning Olive's oration, but regard for a lady, and a clever lady, too, restrains my pen. Therefore I will merely add that Shadows of a Great City, which followed The Strolling on Saturday, will, on Friday next, reach its hundredth performance at the Princess'.

* * *

You will remember that ever since Miss Hawthorne took the Princess', and many weeks before she opened it, she, or rather Kelly, continually poured upon us statements to the effect that an English version of Theodora would form one of the earliest of her managerial ventures. On the opening night of Shadows, etc., the fair Grace artfully worked it into the clever little speech in which she returned thanks at the fall of the curtain. For some weeks now, however, Theodora has slumbered in the shade, and mysterious rumors went round that the adaptation—which is said to be by Mr. Nisbett, the *Times* dramatic critic—would be shunted to make room for something else. But a day or two ago there came post haste to me from Kelly a manifesto setting forth in gracious terms that Gracie will really keep her word with regard to Theodora, and that the same will be produced by her on Christmas eve—there or thereabouts. Also that she will of course play the name-part herself, and that the two chief male characters will be sustained by Charles Coghlan and the beautiful Jack Barnes.

* * *

When lovely woman stoops to—well, to produce a play in which she intends to represent the leading part, he would be a daring man who should attempt to dissuade her from her determination. All the same I cannot refrain from saying to Grace—whom, mind you, I love and honor, and would willingly cherish—Be wise in time, for it is indeed a high trial for even the finest actress, English or American, to attempt this character, in which Sarah Bernhardt is admitted to be at her absolute best. I dare say that Miss Hawthorne will scorn all advice—it is the privilege of lovely woman so to do; but I have at least the blessed consciousness of knowing that I have done my duty, and now I will proceed to other matters.

* * *

Every year Mr. Mayer turns up in London and organizes a French play season—sometimes at the St. James, sometimes at the Gaiety, sometimes at the Lyceum; but more often of late at the Royalty, a miniature playhouse situated in Soho, the French quarter of London. More often than not, the season is not financially successful; but, thanks to faithful subscribers, among whom are several royal and titled personages, Mayer manages to pull through. On Monday he started his nineteenth venture of this kind, again choosing the Royalty for his local habitation. Additional interest was imparted to the proceeding by the engagement of Comedian Coquelin, who, I believe, intends touring presently in America. The play chosen was Gondinet's Un Parisien, a witty piece of work, in which Coquelin appears as an eccentric bachelor who has adopted an orphan girl and with whom he later on finds himself falling in love. Before, however, he can bring himself to believe that such is the case, and can declare his passion, a certain designing elderly lady makes frantic efforts to secure him for her daughter. The lady's plans include an arrangement by which the bachelor is unconsciously made to seriously compromise her daughter's character. Whereupon the compromiser has to endure considerable annoyance, and terrible threats from the compromised girl's youthful adorer. All ends happily, however; so what can you wish for more?

* * *

Coquelin played with all his old finish and drollery, and was well supported. The house was crowded by brilliants and fashionables, including England's own heir-apparent, and her Only General, Lord Wolesley, to wit. All present laughed consumedly at Gondinet's sallies, especially at certain sentences which seemed to slyly point at recent Parisian scandals regarding "declarations," wholesale, retail and for exportation. To-night, too late for notice in this letter, Coquelin et Cie will present Delair's comedy, L'Aine, which will thus with the exception of a few trial performances in the French provinces, make its first appearance in public.

* * *

It was only the other day I had to chronicle the fact that Robert Buchanan's sister-in-law, Harriet Jay, had taken possession of the Novelty Theatre, producing thereat a play by R. B., entitled The Blue Bells of Scotland. Within this last week Harriet has followed the example of several of her predecessors at that house—that is to say, put up the shutters. There is a tradition in *the* profession that the Novelty is an unlucky house. It is not for me to question tradition coming from so high a quarter; but this I will say, that The Blue Bells of Scotland, although it had some merit here and there, was not the kind of play likely to bring fortune to any house. Harriet tried another play the other day, called Fascination (details of which I sent you), and she issued pronouncements to the effect that this will be put on at the Novelty almost immediately; but since then she has changed her mind and is endeavoring to take the piece further West, to the Vaudeville, for choice, but up to the time of mailing nothing had been settled on this head.

* * *

At the Vaudeville, by the bye, Thorne and company are rehearsing Henry Arthur Jones' new three-act drama, which was to have been called Fair Play's a Jewel, but is now to be named Heart of Hearts. Thorne proposes to produce this at a matinee, after which, if the piece should catch on, it will be put in the Vaudeville evening bill in place of Sophia, which is now nearing its 500th performance at that house. I like Jones, whom the irreverent sometimes call Mr. Blank, and admire his ability; but all the same I think that he often spoils a good piece of work for want of more practical knowledge of the world and its ways. Be this as it may, his work is of such a class that one always looks forward to it with interest. This being thus, it is somewhat strange to find Jones agreeing to stand or fall by a mere matinee test. Our matineers, whatever yours may be, are not the best of judges. As a rule they implore to be passed in to these performances in order to spend an afternoon in chatting with one another, and, if they are mummers—and they mostly are—in guying *sotto voce* their dear friends on the stage. It seems rather unfair, therefore, that an author of any calibre, and with a good name to boot, should be exposed to this ordeal. I suppose, however, Jones knows his own business best, and I can only hope that he will not regret giving way to Thorne's well-known and foolish fear of first-night audiences.

* * *

William Terriss and Miss Millward are to appear in The Lady of Lyons at the Adelphi on Nov. 19 at a benefit to be given in aid of the Actors' Benevolent Fund.

* * *

H. Hamilton, whose two plays, Moths and Harvest, are not altogether unknown to New Yorkers, has written a drama which he calls A Mare's Nest.

* * *

There are certain wags who say that it is not unlikely, after all, that Wilson Barrett will commence his management at the Globe with a revival of a new and original tragedy entitled Hamlet; or, The Prince of Denmark, written by Wilson Barrett and a Mr. W. Shakespeare, who once had a Globe Theatre of his own; but, bear in mind, I give you this under all the reserves, and I caution you to take it, if you take it at all, with several grains of salt.

* * *

I believe that Mrs. Brown Potter starts business on your side on Monday. I wish her more success than she met with here; but there, she knows that, though I have in these columns and elsewhere had occasion sometimes to censure her, that I wish her well. Several newspapers on your side have stated that the new play which George R. Sims is writing for Mrs. B. P. is on the subject of "Ostler Joe." When that play comes out you will find that it is something entirely different. I could tell you what it is, but I have promised the author that I won't, and wild horses shall not force me to break my vow—so there!

* * *

Last week I told you that Charles Warner had arranged to go to Australia. This week I am able to tell you, thanks to a private whisper, that he takes with him an antipodean drama written by Henry Pettitt and called Advance Australia.

* * *

Cecil Raleigh, half author of The Great Pink Pearl and of The Pointsman, has returned here all the better for his American trip. His few weeks' stay with you has so Americanized him that when I met him the other day I at first doubted whether he was a real native of this nation. He is full of enthusiasm, not only over the manner in which his and Carton's Pearl was mounted at your Lyceum, but also over the hospitality shown him upon your side. This led him to straightway set about imploring me to start for New York. He would fain have driven me to embark forthwith—driven, forsooth, I may, as good old Dan'l Peggoty said, when Mrs. Gummage opined that she was driving him to the public: "Lor' bless your heart, I don't want no driving; I go quite nat'ral.

* * *

To-night we are to see at the Avenue the first production in London of Planquette's new comic opera, The Old Guard; which is not so new after all, seeing that it is based upon Les Voltigeurs, of which a version was done some years ago at the Gaiety. The libretto of The Old Guard has been furnished by H. B. Farnie, who is also stage-managing the show. Hitherto Farnie has shone rather as stage manager than as librettist. Let us hope that in this production his book will be tolerable and to be endured; then perhaps we may say or sing.

At last we all may look
On a Farnie opera book
Which won't upset our dolce-Farnie-ente.
'Tis really time he wrote
A libretto of some note;
He's considerably over five-and-twenty.

Excuse me for dropping into rhyme. It's all owing to the depression in trade and the demonstrations in Trafalgar Square. Forgive me this once, and you shall never again be annoyed by your GAWAIN.

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The Amateur Stage.

THE AMATEUR COMEDY CLUB.

At a meeting of the Amateur Comedy Club, held on the evening of Oct. 24, 1887, the club decided not to act further for charity, but to have subscription performances during the Winter. The committee on reorganization made a report embodying the following: The club to consist of thirty active members, to each pay $5 annual dues, and one hundred associate members to each pay $15 annual dues. Every active and associate member to have five tickets for each performance. The club to give two or three performances during each season. Each member of the club to have the right of proposing three names for the associate memberships at the next meeting of the club, to be held on the evening of Nov. 21, 1887. The executive committee to propose to the club at the same meeting ten names and as many more as may be required to complete the list of associate membership. The following officers were duly elected: President, F. W. Satterlee; Secretary, Stephen G. Williams; Treasurer, W. Bards McVickar; Business Manager, F. D. Weekes; Stage Manager, Alexander T. Mason; Prompter, Dr. J. H. Swasey.

The members of the Comedy Club include besides the above: Robert Sturgis, James B. Ludlow, Evert J. Wendell, Samuel Parsons, Robert S Minturn, T. V. Boynton, Henry S. Blake, Edward P. Sperry, Henry Chauncey, Jr., Elisha Dyer, 3d; Valentine G. Hall, Walter S. Andrews, F. R. Satterlee, F. H. Allen, A. P. Montant, H. L. Cammann, F. H. Baldwin, Meredith Howland, Jr., C. E. Boynton, H. A. Murray and R. T. Wainwright. With the above list the Comedy Club hopes to make an excellent showing during the coming Winter. A new hall for amateur performances is about being completed in Forty-fourth street, New York, which the Comedy Club is to open some time during January.

BETTER THAN GOLD.

The Young Men's Library Association, of St. Patrick's Church, presented Baker's comedy drama, Better Than Gold, on Oct. 31, at the Everett Assembly Rooms. Taken all in all, the performance was comparatively smooth, and although the vigorous and manly conception one would wish to see was decidedly lacking, there was enough genuine merit displayed to make the performance interesting.

THE LEONARDUS.

The Leonardus opened its season with a commendable production of The Banker's Daughter at Warner Institute, Broadway, Brooklyn, E. D., on last Thursday evening. The performance proved highly satisfactory, and that the piece retained its well-earned popularity of old was more than demonstrated by the generous welcome. Much credit is due M. J. McKenna for the able manner in which he coached his people.

NOTES.

The Clio has disbanded and reorganized as the Davenport. The new organization numbers eighty members in good standing, and they will invite their friends to attend a performance of Nevada; or, The Lost Mine on Dec. 7.

St. James' Young Men are rehearsing The Henpecked Husband for Thanksgiving Eve.

Meg's Diversion was produced on Tuesday, Nov. 1, at Bedford Hall, by the Clifton Literary Society. The merit was about evenly divided in the following cast: Jeremy Crow, T. R. Eagleson; Ashley Merton, D. W. Jarvis; Jasper Pidgeon, T. R. Moore; Roland Pidgeon, G. Merritt; Evetum, E. M. Cruikshank; Cornelia and Margaret, Miss M. C. Duncan and Miss A. R. Johnson, and Mrs. Netwell, Miss E. I. Breeze.

Professional Doings.

—L. C. Jones has closed with the Oliver W. Wren Comedy company, of which he was business manager.

—The Casino, Cincinnati's new theatre, will open its season Dec. 10. Nothing but first-class attractions will be played.

—John Robinson's Circus, somewhat disfigured from recent railroad wrecks, arrived 5th at Cincinnati, where the show will winter.

—Martha Wren Collins, who has been seriously ill at the Royal Hotel in Cincinnati, is reported convalescent, and her friends are discussing a benefit.

—H. Greenwall reports that he is doing a fine business with Louise Balfe and his three theatres in Galveston, Houston and Dallas. He asserts that he is doubling past receipts.

—What might have proved a disastrous accident to some prominent members of a Casino Erminie company occurred in Chicago on Wednesday last. Early on that morning Jesse Williams, the conductor, who had been ill with inflammatory rheumatism for two weeks and was just convalescing, was invited, together with Hannah M. O'Keeffe, a member of the company, to go driving in a T-cart with Pauline Hall. They started for Lincoln Park, and were enjoying the drive along Michigan avenue when the team bolted and ran away more than a mile and a half. Fortunately the avenue was quite clear until within one block of the end of the road, where a breakwater was being built, and where a number of granite rocks obstructed the way. Had the team run into this, instant death would have been the fate of all three. When just within half a block of it the horses turned down a side street and upset the vehicle, throwing the occupants upon a sand bank, and continuing their mad career for about a mile further on, when they were caught. Misses Hall and O'Keeffe were bruised about the arms and body, but Mr. Williams and the driver were unhurt. The carriage was a total wreck.

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